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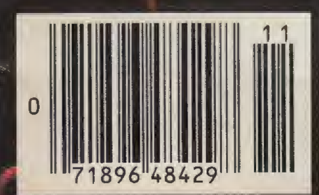
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GUITAR
FOR THE PRACTICING MUSICIAN

NOVEMBER 1983

PREMIERE ISSUE

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COVER PHOTO: Steve Howe/Asia by Ebet Roberts, Hand-tinted by Fran Chin

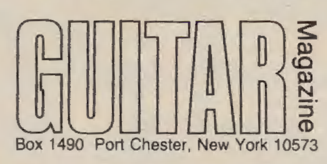
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LETTER FROM THE *Editors*

If rock 'n' roll is a secret coded language, intelligible only to those who have "the ears," then the guitar is the key that unlocks the code, the universal interpreter of that magic language. At **GUITAR** Magazine, we speak your language, whether you play in a band or in your bedroom; whether your instrument is a guitar, a bass or only the radio. In the pages of **GUITAR** the music comes alive—through columns, interviews and full-color photos, but mainly through the many pages of the music itself. Presented here for you to play and enjoy are 5 modern classics, from Billy Squier's *In the Dark* to Led Zeppelin's *I Can't Quit You, Baby*. In this issue you'll find Yes' famous *Roundabout,* in addition to hot numbers by Judas Priest and Molly Hatchet.

Our columns are designed to help you master all phases of the guitar. Rock legend Rick Derringer, will let you in on some of his secrets. Fusion stylist Steve Morse will help you to expand your musical horizons. Tom "T-Bone" Wolk, the backbeat behind Hall & Oates, takes you through the bass line of *Pass the Dutchie*.

Our **GUITAR** Interview with Steve Howe of Asia, is also designed with the guitarist in mind. Steve's philosophy of playing will add to your knowledge of the instrument and help you to appreciate his masterful style.

Our Exclusive History of Led Zeppelin, as recalled by their lead singer, Robert Plant, is truly a special treat for **GUITAR** readers. Long silent on this subject, Plant was induced to speak at last by our U.K. editor, Steve Gett. We also meet Plant's new guitarist, Robbie Blunt.

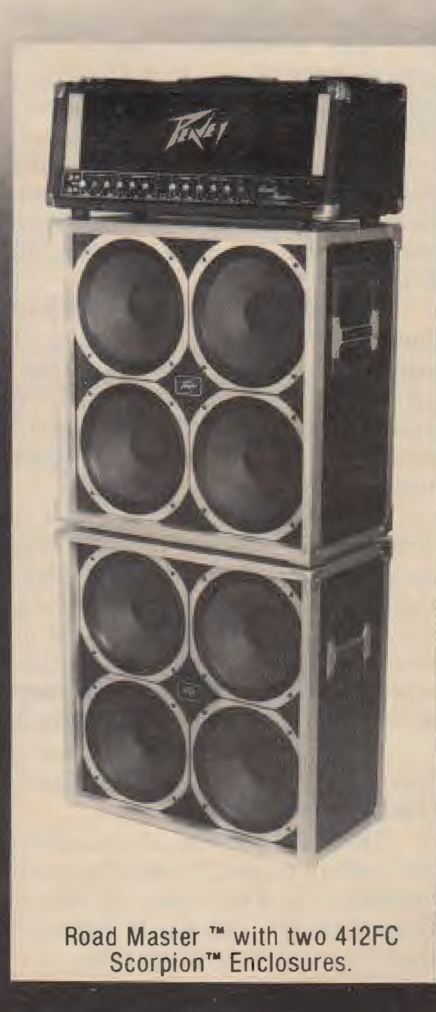
Another name to remember is Stevie Ray Vaughan, the hot young bluesmaster out of Austin.

Don't forget our photo gallery and pullout poster. There's also Andy Summers In The Listening Room, Greg Kihn On The Radio and Marshall Crenshaw On Songwriting.

The Editors

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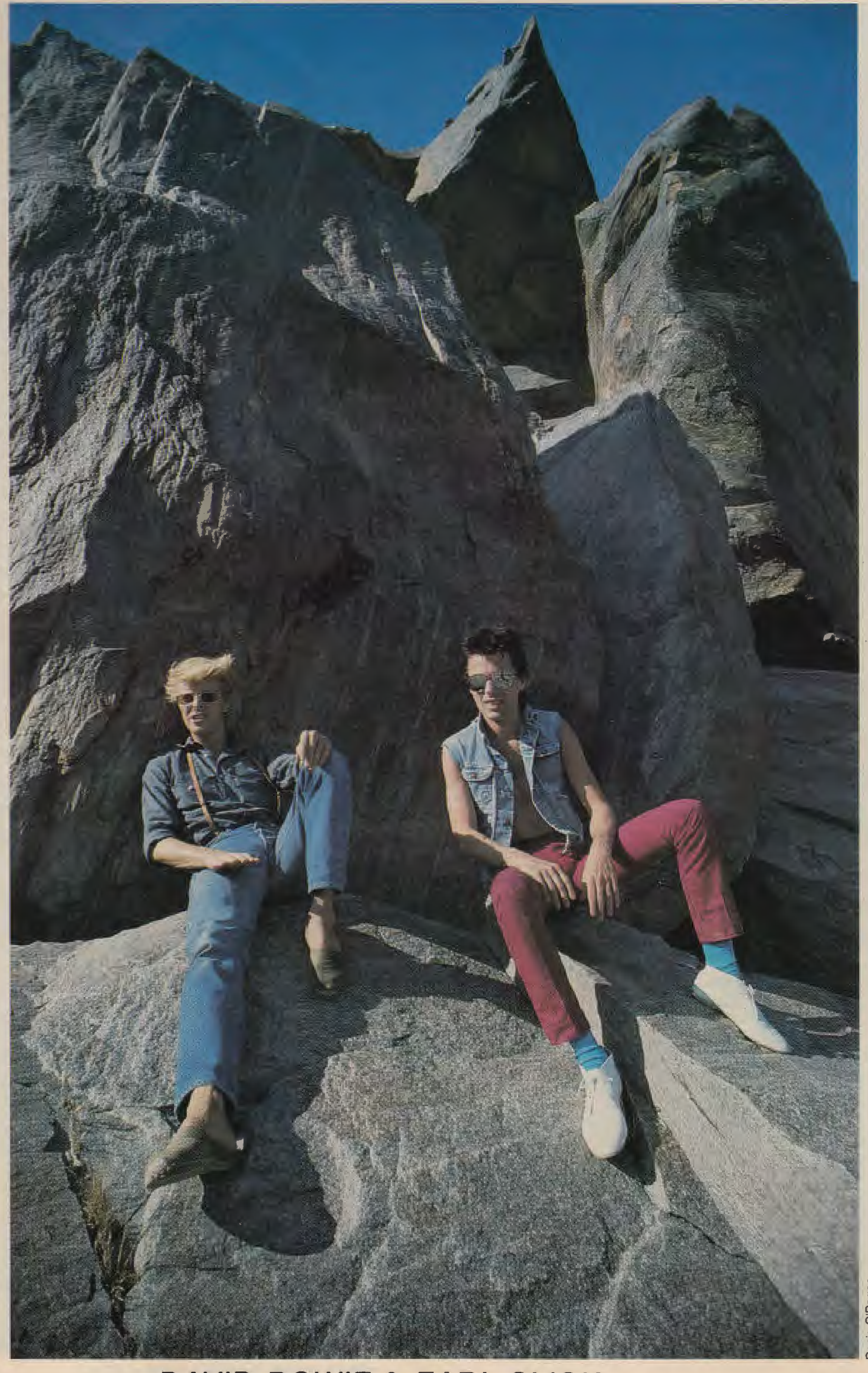
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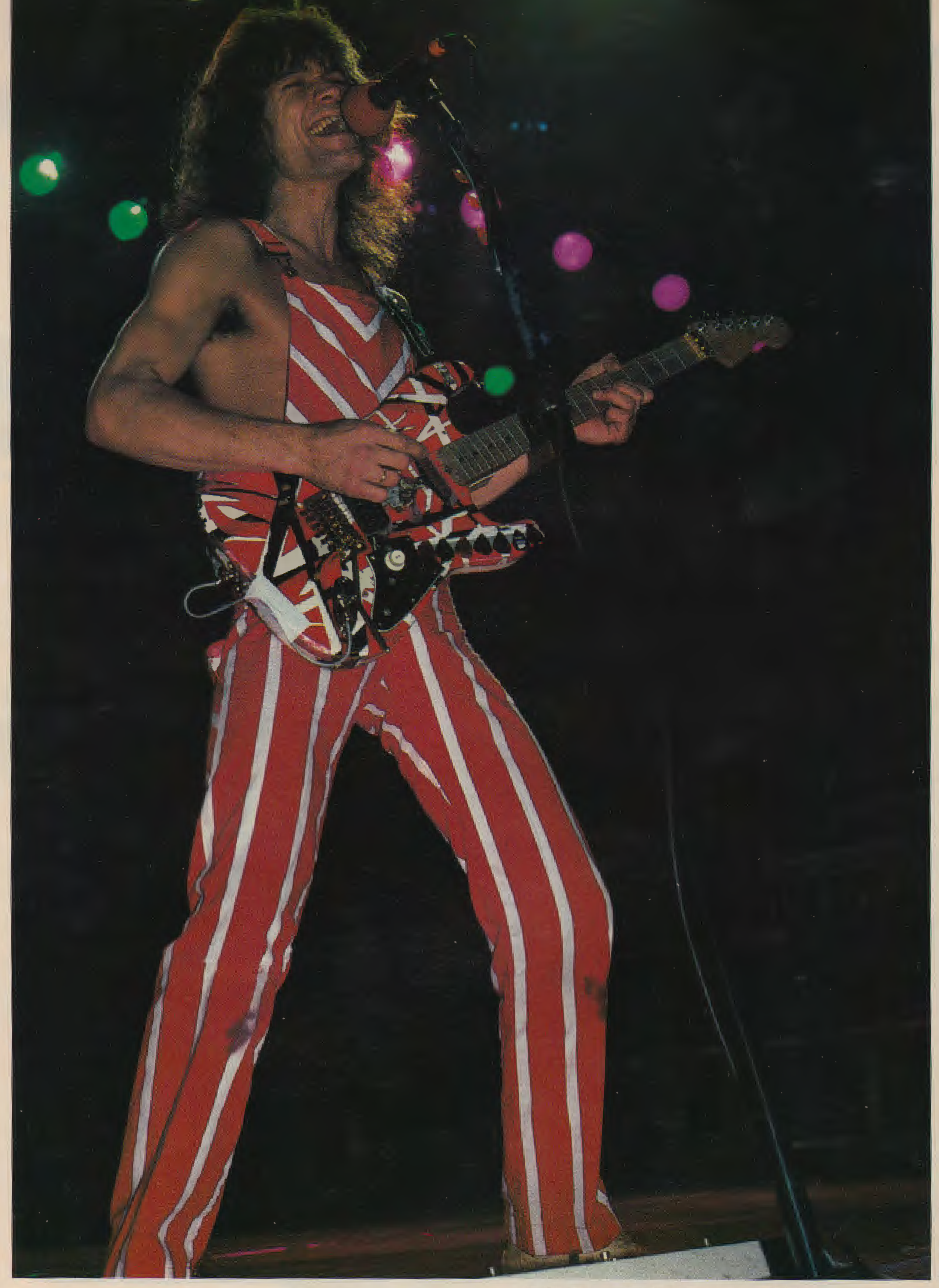
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EDDIE VAN HALEN



Pat Armstrong

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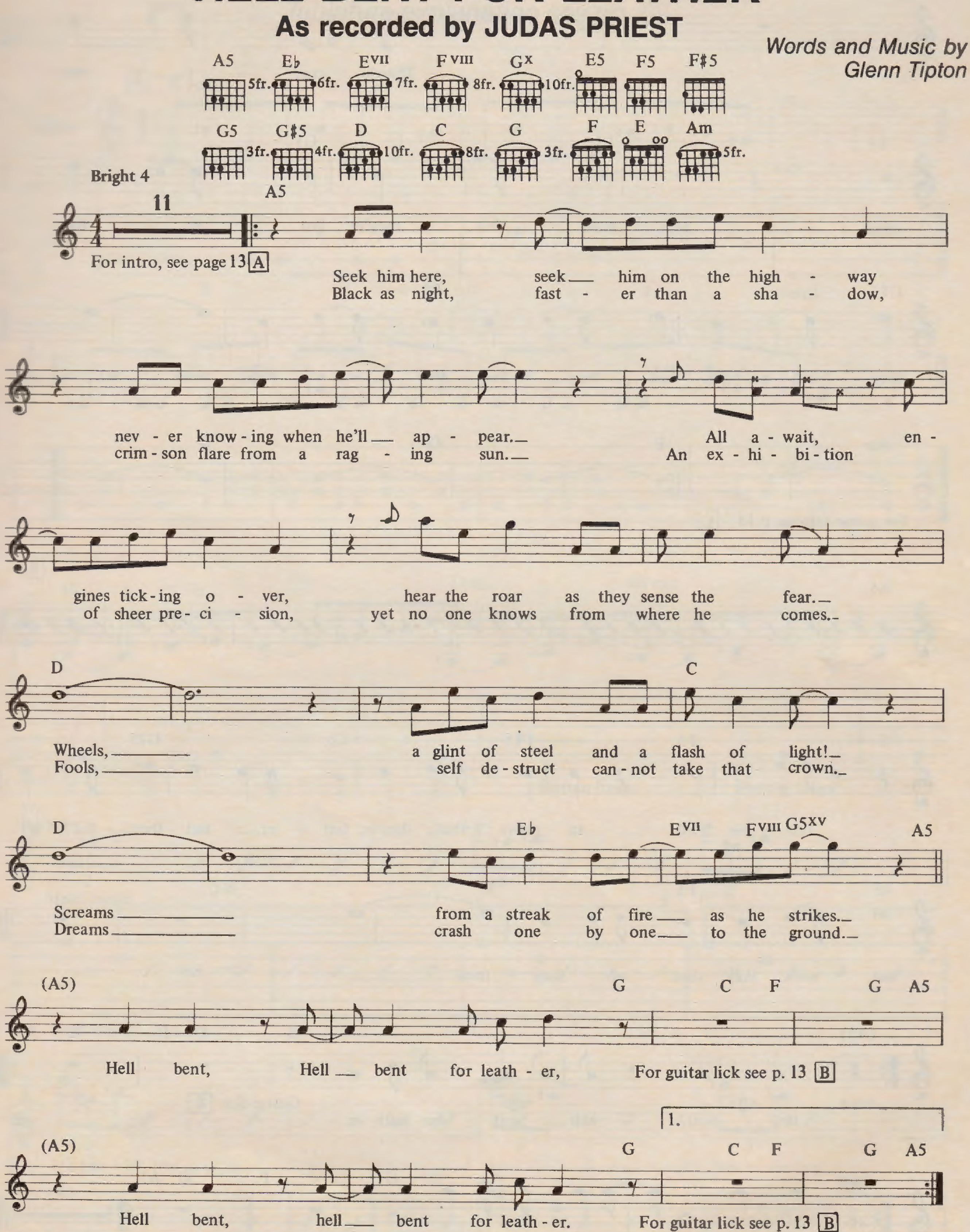


JUDAS PRIEST
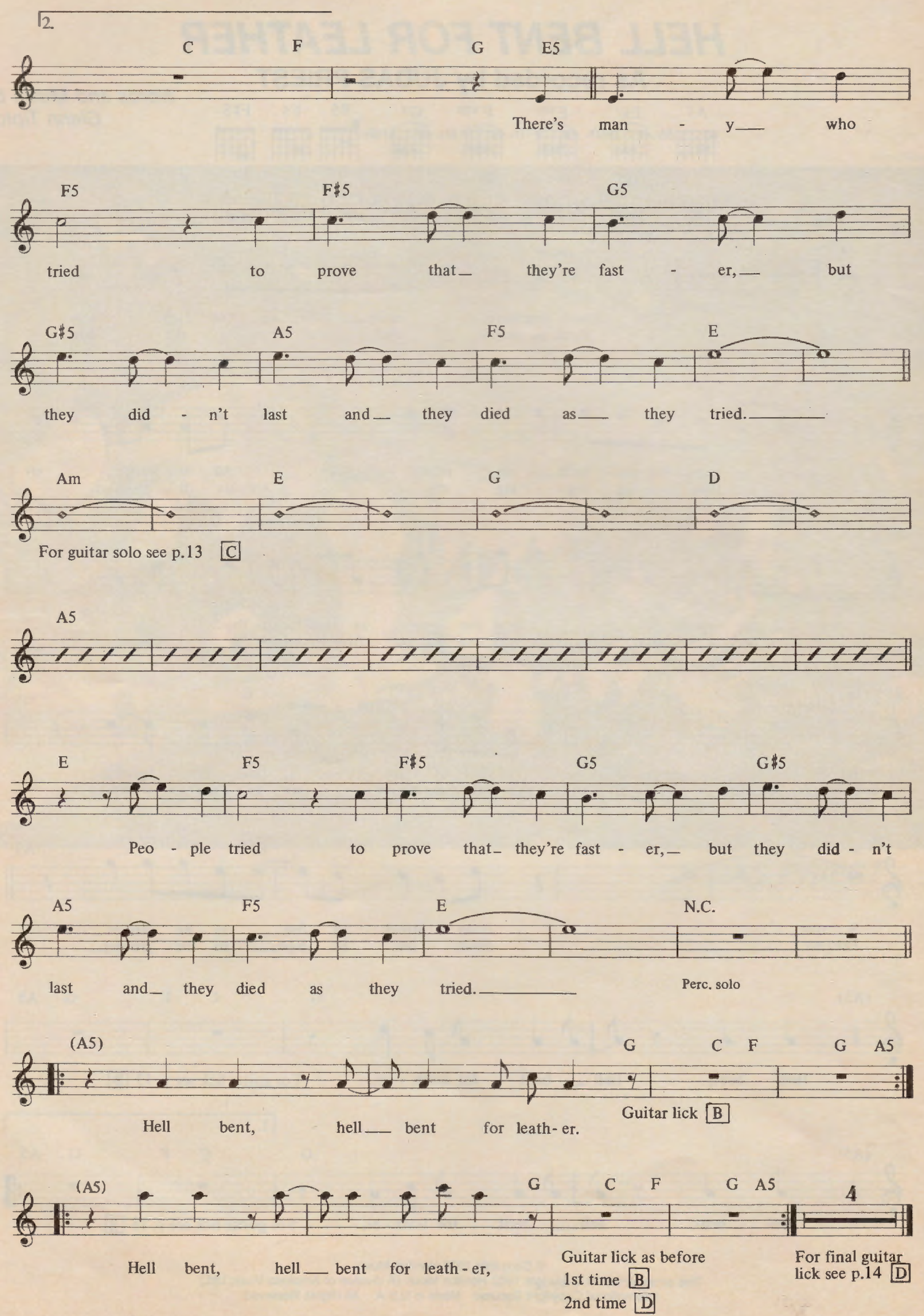
HELL BENT FOR LEATHER

As recorded by JUDAS PRIEST

Words and Music by Glenn Tipton

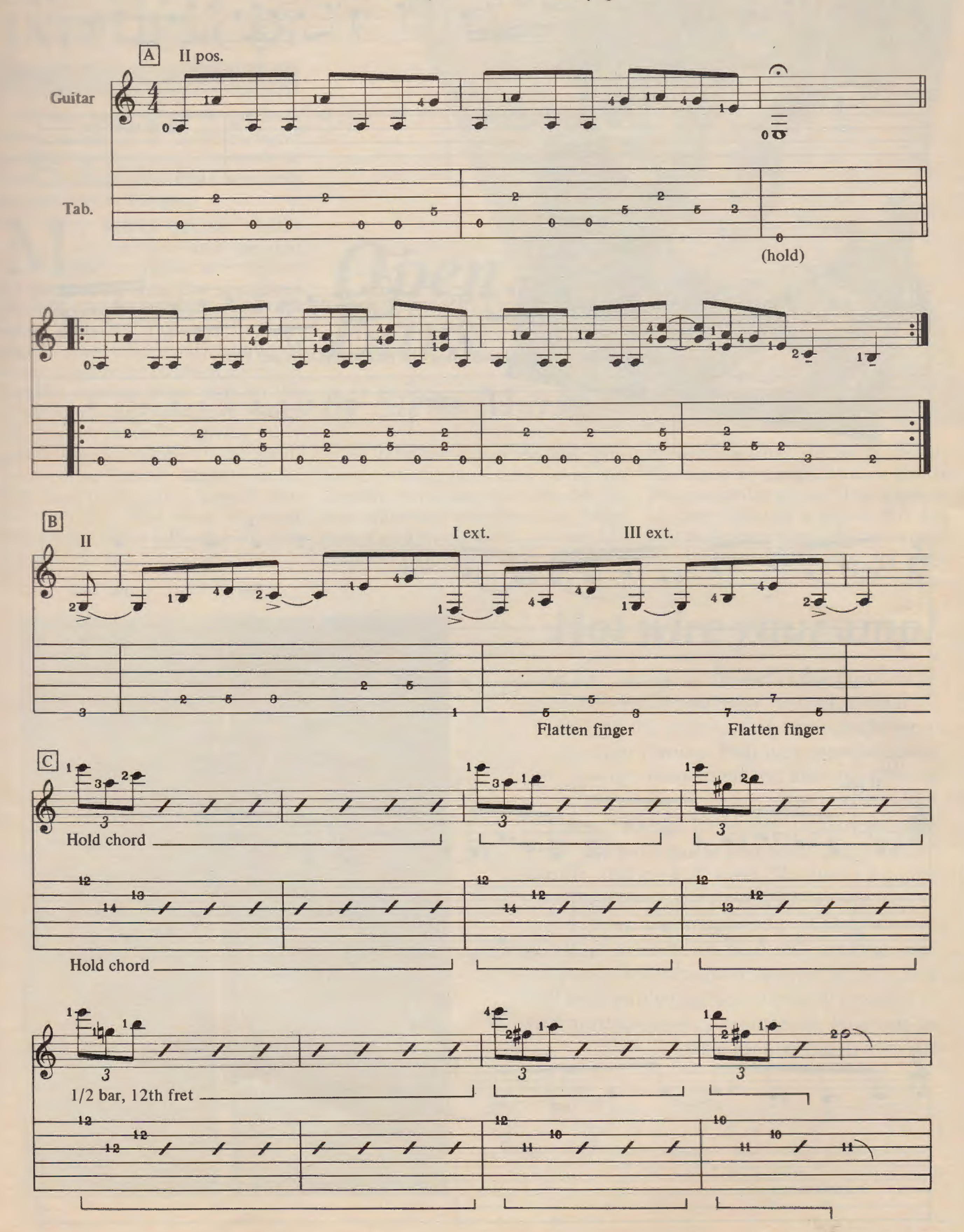


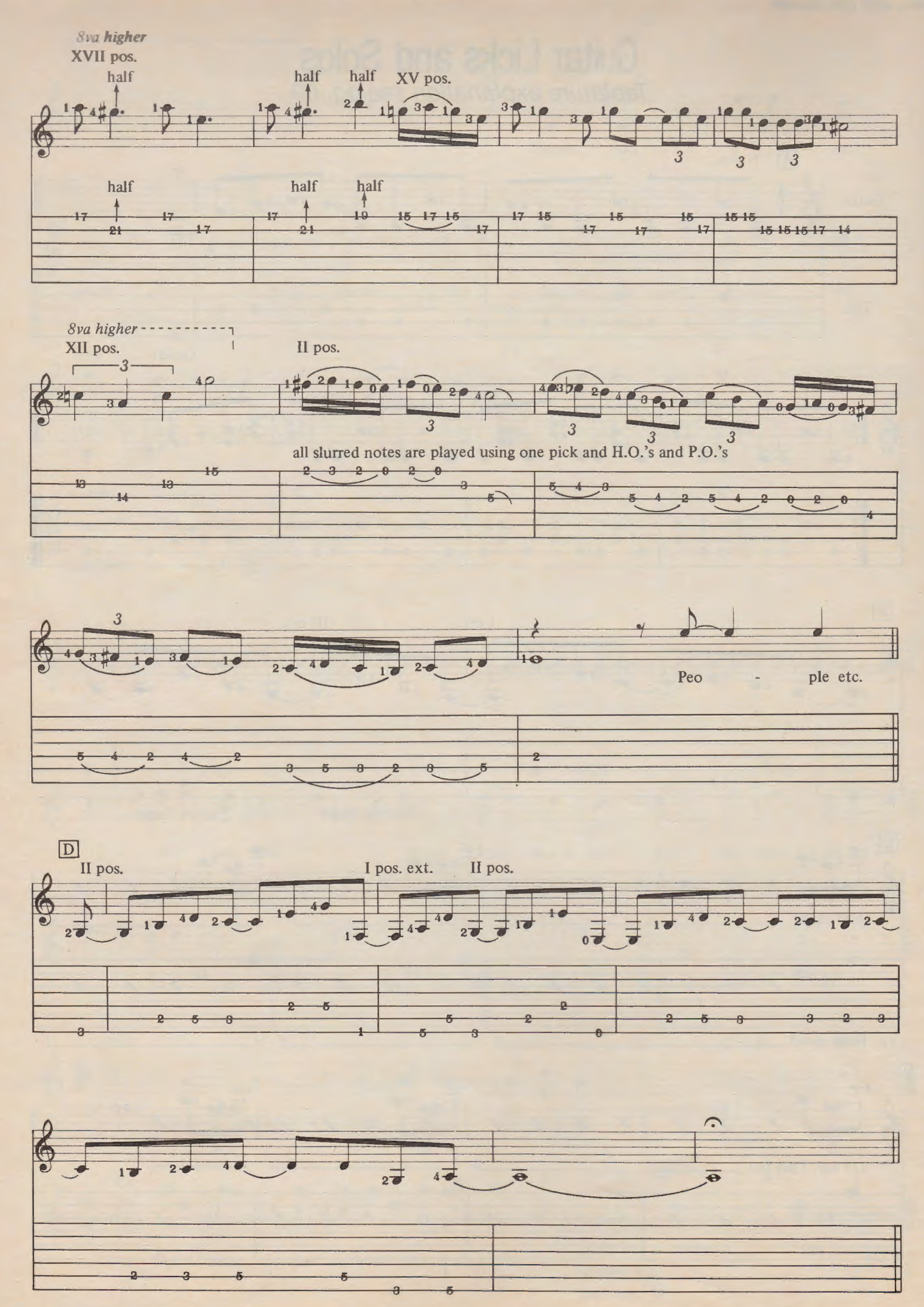
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2.
C F G E5
There's man - y who
F5 F♯5 G5
tried to prove that they're fast - er, but
G♯5 A5 F5 E
they did - n't last and they died as they tried.
Am E G D
For guitar solo see p.13 C
A5
E F5 F♯5 G5 G♯5
Peo - ple tried to prove that they're fast - er, but they did - n't
A5 F5 E N.C.
last and they died as they tried.
Perc. solo
(A5) G C F G A5
Hell bent, hell bent for leath - er.
Guitar lick B
(A5) G C F G A5 4
Hell bent, hell bent for leath - er,
Guitar lick as before
1st time B
2nd time D
For final guitar lick see p.14 D

Guitar Licks and Solos

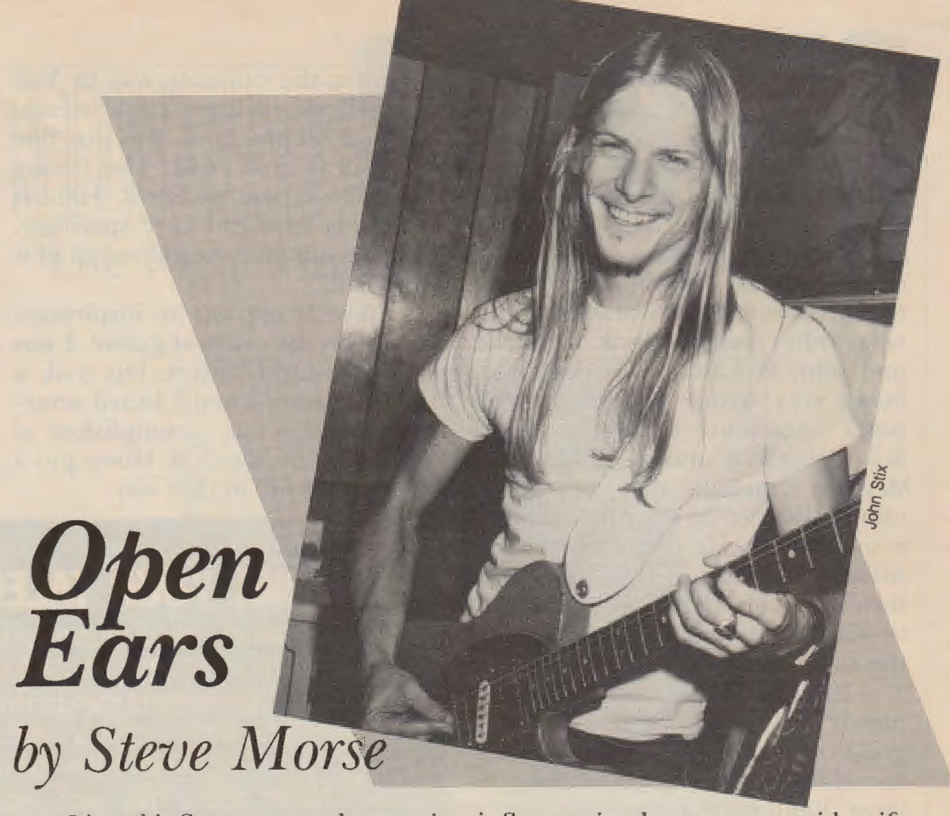
Tablature explanation see pg. 69




8va higher
XVII pos.
half
half
half
XV pos.
8va higher
XII pos.
II pos.
all slurred notes are played using one pick and H.O.'s and P.O.'s
Peo - ple etc.
D
II pos.
I pos. ext.
II pos.

CREATIVE INFLUENCES

(Former leader of the Dregs, Steve Morse is one of the most celebrated guitarists in the world. Currently he heads the Steve Morse Band, and farms his own land in Georgia.)

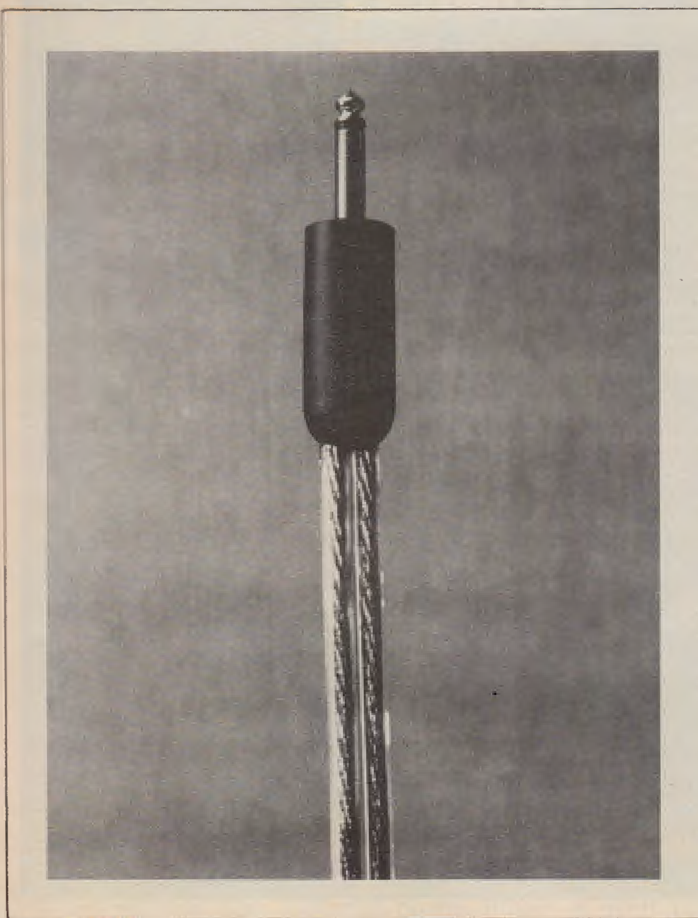

John Stix

Open Ears

by Steve Morse

MY FIRST MUSIC THEory teacher told me that the definition of style was a repetition of ideas that you alone are associated with. All of the famous guitarists I've met or read about, who have easily identified styles, are concerned about everyone literally copying them. But on the other hand, they must have started off at some point by copying other people's solos. Imitation is the greatest form of flattery, and it's not a bad thing to do, up to a point. But there comes a time when you want to transfer literal influence to creative influence.

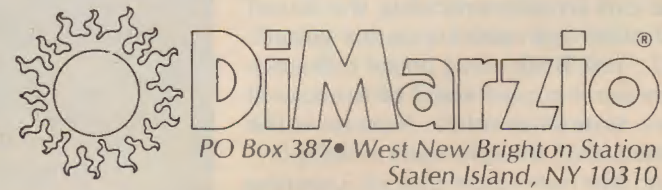
Literal influences are those guitarists whose parts and solos you literally learn note for note. My literal influences were Hendrix, Clapton, Page, Beck, Betts, Duane Allman and John McLaughlin. Creative influence is when you try to identify the essence of what attracts you to that particular player. The question becomes what is it about this guy that makes me want to sit down and learn every note? Here are some



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examples of guitarists who I consider myself influenced by, without ever actually playing their licks in a solo.

Pat Metheny has made a big impression on me. The first influence I get from him is his sheer creative ability. He will try anything that he likes without worrying about what other people think. Both he and John McLaughlin strike me as being very strong in their convictions. Since music is more than just licks, that's a musical influence. Metheny's melodic approach is another influence on me. His left hand is totally free. He doesn't jump positions like most people do. He'll throw his left hand up and down the fingerboard and follow a line all the way down one string.

Hearing Albert Lee live completely blew me away. He can play great country licks, but he makes it sound funky too. Lesser-known guitarist Randall Dollohan can get a similar feel as well. It's attractive to me to try and get that same feel without having to copy their licks. They showed me a different way to do what I've been trying to do, and made me want to try harder.

I appreciate the power Eddie Van Halen gets out of a very smooth fast flurry of notes in a totally rock 'n' roll setting. Before Eddie, the most common flurry that you would hear in rock was the same thing over and over again. He seems to flurry in a totally unlimited way. I've always worried about how it felt to an audience to have huge numbers of notes coming at them at certain climactic moments. Eddie reinforced my belief that well planned flurries of notes just add to the effect. His rhythm is also very well-balanced. You don't have to steal his licks to see that, just simply note that what is happening works, and in a very commercial setting.

Allan Holdsworth will do anything fingering-wise and sound-wise to make his chords sound good. He has control of his left hand to where he can actually articulate the sound of other instruments on his guitar.

Jeff Beck was a literal influence for me. I copied some of his licks at one time or another. Now he is the essence of melodic rock blues playing. He uses space in a rock setting in almost the opposite way to Van Halen. Beck will leave a little breath, wait and hit one note. But that one note will be just right. The timing of his fills is also excellent. Here is somebody who can play sparingly, surprise you, and get more out of it as a result.

Steve Howe was an inspiration for me on the classical guitar. I was fooling around with it, but took it more seriously when I heard someone else who was accomplished at both rock and classical. Howe put a prod under me in that way.

Eric Johnson showed me that you can play some of the best guitar licks around and still take a long time to get known. He reminds me that it takes patience and determination to make it by your own rules.

Combining the influential elements of the players I've just mentioned has helped me to develop my own style. It's how I learn from other players without copying their licks. Remember copying licks is fine for getting your vocabulary down, but you do yourself a disservice if you don't try to find your own voice. ■



GUITAR SECRETS

The Right Hand Fingerboard Technique



Rick Derringer

Rick Derringer is the composer of Rock and Roll Hoochie Koo, *the producer of such hits as* Free Ride *and* Frankenstein *for Edgar Winter, and the co-leader of DNA with Carmine Appice. As a studio guest guitarist he can be heard with Donald Fagen, Meatloaf and Bonnie Tyler. His Guitar method Book, SECRETS, is published by Columbia Pictures Publications.*

THIS MONTH'S COLUMN introduces the basic bi-dextral move of using your right hand on the fingerboard to arpeggiate chords. It's Eddie Van Halen's trademark move which has become a staple for electric guitarists in the 80s.

A lot of people show you how to do this with the first finger of your right hand. I'm not going to do that, because it means moving the pick around. We're going to do it in a way where you can continue holding the pick between your first two fingers. So instead of the first finger, we'll use the middle finger of your right hand.

This basic example of the bi-dextral will be played in the key of A major. You take the middle finger of your right hand and put it down on the 18th fret of the G string. At the same time as you hammer that note, you will also hammer down the 11th fret G string with the index finger of your left hand. Although you won't hear it, that is the preparation for your next note.

Both fingers go down on the G string at the same time. Then you pull off with your right hand to the note that's ready on the G string 11th fret.

For the third and last note, you hammer on the G string 14th fret with the third finger or pinky of your left hand. You should use whichever finger is strongest. I prefer to hammer with my third finger.

The entire move is two fingers down, pull off, hammer on. It's hammer–pull–hammer. You can alter it in some ways, but traditionally this is the basic move. The G string is home base for the bi-dextral. It can be done on other strings but it lends itself best to the G.

Keep in mind that the middle finger of your right hand is going to hurt at the beginning. It's just like when you started the guitar and your left hand got sore. Now you've got a new finger on the fretboard and it's going to get sore too.

Once you've got this down try moving your left hand down one fret at a time *without* moving your right hand position. A good exercise which also sounds hip, is to do four cycles and move, four cycles and move, etc. From here you would do well to learn the bi-dextral in all keys. For example, if you move this exercise down two frets (a whole step) in both hands, you would be in the key of G major.

For a good example of the bi-dextral listen to Eddie Van Halen's solo on Michael Jackson's *Beat It.* In this one solo Eddie uses every possible variation of this technique.

This exercise is just a good place to start. Experiment and make it your own. ■



Bass in the 80s

by Tom "T-Bone" Wolk

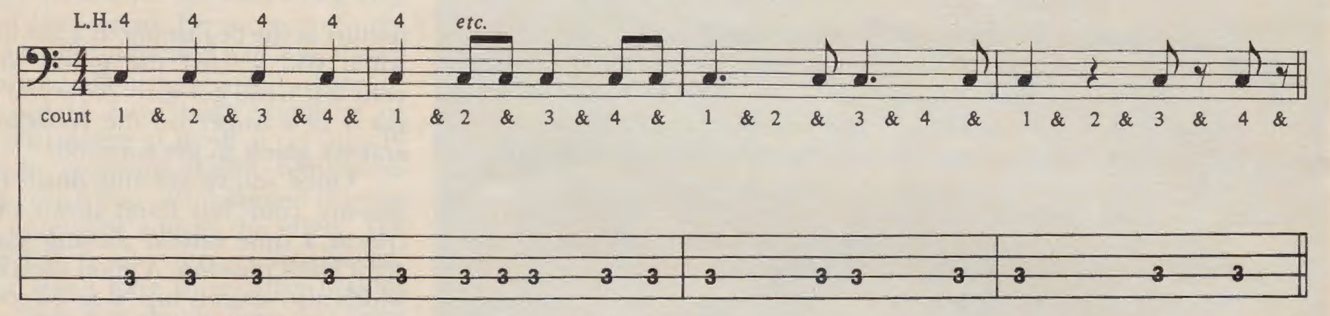
Tom "T-Bone" Wolk is the performing and recording bass player for Hall & Oates. His book, ROCK RIFFS FOR BASS, is available from the Amsco Music Publishing Company.

THINGS ARE GETTING pretty exciting as the bass guitar enters its third decade in recorded music. As music has evolved over the years I've noticed bass lines have become grayer and grayer. Things used to be pretty black and white when I grew up in the 60s. You had the great James Jamerson with the Motown sound, Duck Dunn and the Stax-Volt sound, Atlantic Records with their N.Y. studio players, James Brown and his street funk and then of course the British invasion with players like Paul McCartney, Jack Bruce, Bill Wyman and Chris Squire.

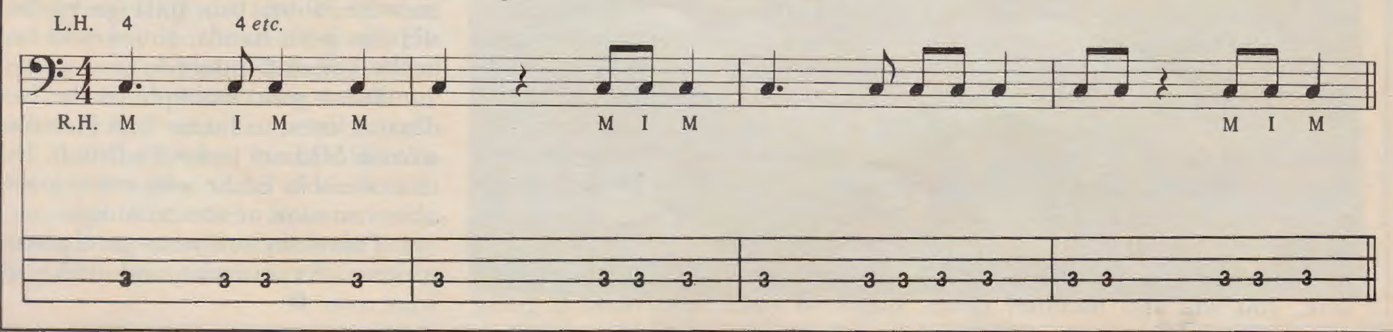
But something happened after the 60s ended and these highly stylized sounds merged to form a new hybrid which I call Bass in the 80s. Add to this fusion the advent of the bass synthesizer, which is used by everyone from the Bee Gees to Devo, and things aren't so black and white anymore. American music is definitely funkier. Rick James is known these days as a rocker as well as a funk master. Musicians like Michael Jackson, Earth, Wind & Fire and Hall & Oates cross over from the pop to soul charts and back again with each new single. Paul McCartney and Stevie Wonder have not only recorded together but made a video as well.
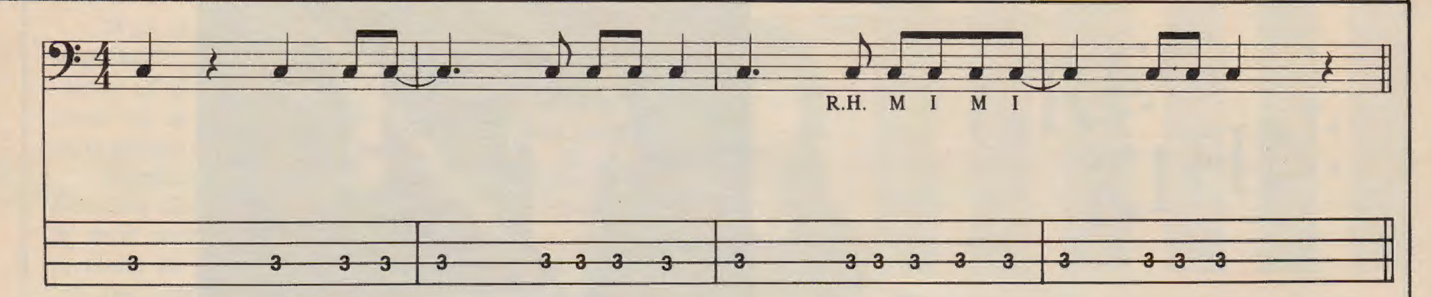
I thought the bass line from *Pass the Dutchie* by Musical Youth would be a great way to start the column off. It has all the qualifications for a truly classic pop bass line. It rocks, it reggaes, it's got soul, but it's just simple enough to catch everyone's ear and cross all the boundaries. The basic rock 'n' roll backbeat is still there on the 2 and 4, over which this repetitive riff sing-songs its way along with the melody. Let's look at it:

The few technical things you'll need to know are simple. Counting eight beats to the bar, a quarter note (staff 1.) equals 2 counts, an eighth note 1 count and a dotted quarter note 3 counts. A quarter note with an eighth note rest also gets 3 counts.

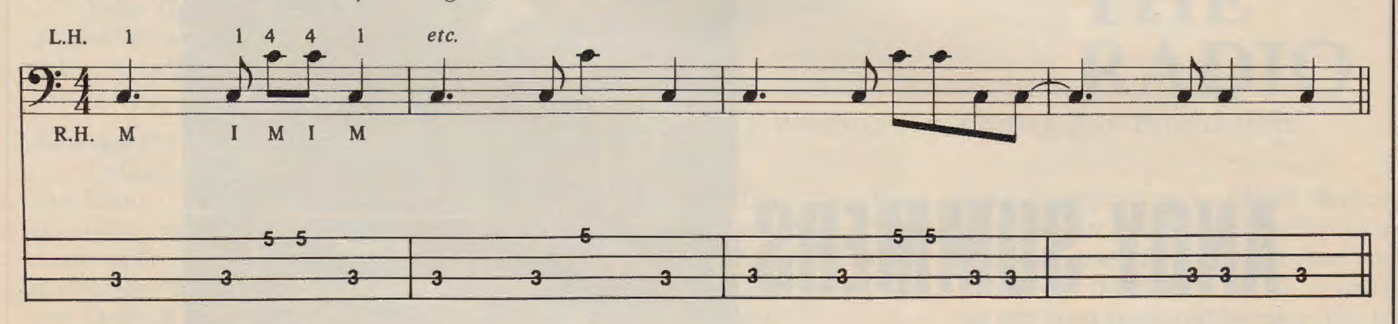


Before getting into the line itself, try these one string exercises to coordinate your right and left hand. Start slow and think short and punchy; (staff 2). A variation on this exercise would be to tie one note "over the bar." That means the last eighth note from bar one, is held into the downbeat of bar two. Watch and don't forget to count: (staff 3).

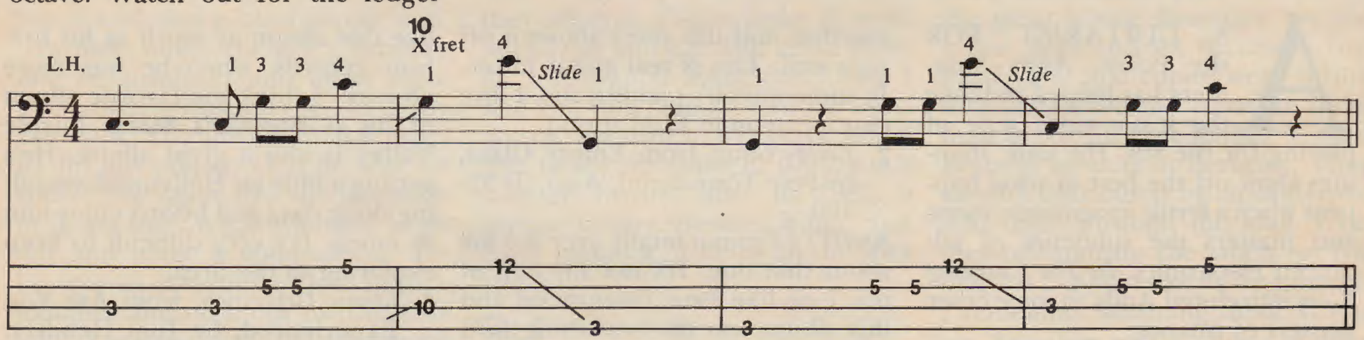




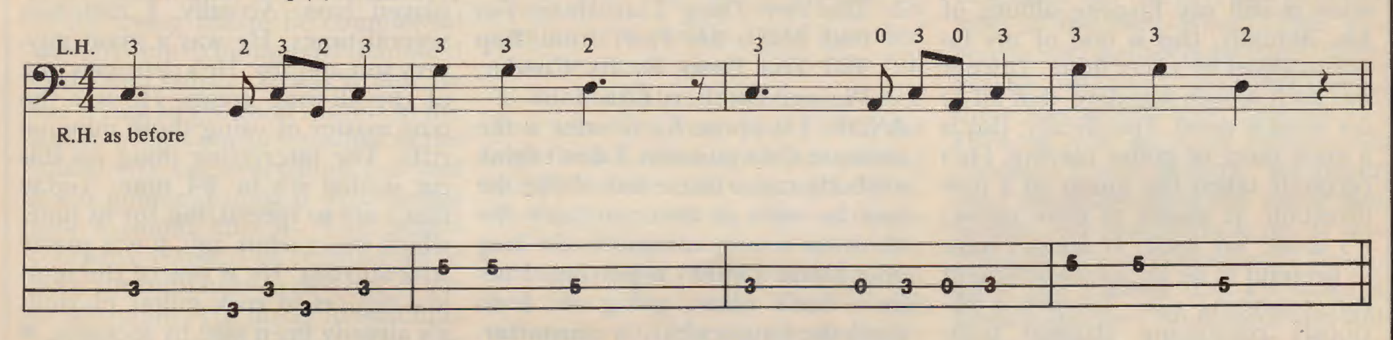
By mixing up the dotted quarter notes and the "tied" notes, you have an infinite number of reggae style bass riffs to work out with. By adding an octave to this exercise you can widen the sound of the line like the example in (staff 4).



Experiment with different octave combinations and if you like, a third octave. Watch out for the ledger lines, they're not as scary as they look! (staff 5).



Here's the line from *Pass the Dutchie.* I find it sounds best played on the E, A and D strings as shown by staff 6.



Next month I'll get into some straight ahead rock 'n' roll bass when I look into the style of Def Leppard's Rick Savage and *Photograph.* If there's something you'd like me to look at in the column, please drop me a line care of **GUITAR.** Keep those rock riffs happening and I'll see you on MTV. ■



Ebet Roberts

ANDY SUMMERS

As GUITARIST FOR the Police, Andy Summers has helped redefine the less-is-more style of playing for the 80s. His sonic shapings show off the best of what happens when a fertile imagination meets and masters the subtleties of advanced electronics. *In The Listening Room* introduced Andy to some other masters of nuance.

1. *Nimbus,* from **Solstice,** by Ralph Towner, ECM 1060

ANDY: I love Ralph Towner! **Solstice** is still my favorite album of his. Actually, this is one of my favorite pieces he's ever done. Towner has such a high standard that all of his work is good. Specifically, this is a great piece of guitar playing. He's certainly taken the guitar in a new direction. It stands as pure music; it's music for itself. It doesn't have to pretend to be an accompaniment for something else. Towner is obviously combining classical technique and some jazz improvisation. He's brought them to a new realm together and this piece shows it off very well. This is real guitar music. In some ways it's pianistic too. I love that icy, remote ECM sound.

2. *Empty Glass,* from **Empty Glass,** by Pete Townshend, Atco 5D 32-100

ANDY: I'm not totally over the hill about that one. It's not my cup of tea. I do like Pete Townshend and this album was the best thing he'd done in years, but I find it a bit dated. I can only say I liked the single note thing in the beginning.

3. *The Very Thing That Makes You Rich Makes Me Poor,* from **Bop Till You Drop,** by Ry Cooder, Warner Brothers BSK 3358

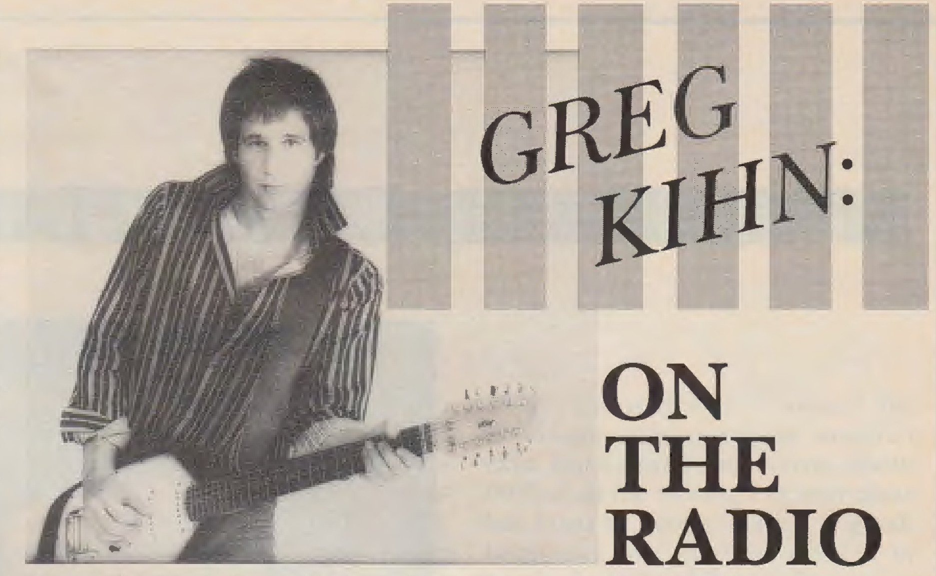
ANDY: I suppose Ry Cooder is the ultimate slide guitarist. I don't think anybody can criticize him. I like the way he uses it here, to play the rhythmic accompaniment to the long note David Lindley is playing. I believe that's what's going on. I do think the song is a bit of a nonstarter. The playing is impeccable, but the song is not that interesting. I don't like this album as much as his first four records, when he was more obscure. I think my favorite album of his is **Boomer's Story. Purple Valley** is also a great album. He's getting a little bit Hollywood-sounding these days and I don't enjoy him as much. It's very difficult to keep exploring in this area.

4. *Manic Depression,* from **Are You Experienced,** by Jimi Hendrix, Reprise 6261

ANDY: I played with Hendrix in the studio once. I played guitar and he played bass. Actually, I met him several times. He was a great guy, very soft and shy. He's definitely one of the all-time greats. He was the past master of using those minimal riffs. The interesting thing on this cut is that it's in 3/4 time. Today that's not so special, but for its time, which was a while ago, it was pretty adventurous. He is one of the seminal figures in rock guitar playing; it's already been said by so many. ■

Musical Selections by John Stix

IN THE LISTENING ROOM



GREG KIHN: ON THE RADIO

Interview by Amy Wachtel for Thirsty Ear Productions

With all the corporate planning and mega-bucks fueling the starmaking machinery of the 80s, the Greg Kihn Band stand out as having made it to the top on a shoestring and a prayer.

Operating out of Berkeley's tiny Beserkley Records, Kihn's band played by their own rules, always putting a premium on having fun. Through the 70s they acquired a loyal West Coast following, which gradually spread East. In the 80s their lottery ticket hit the jackpot, first with The Breakup Song *followed by the monster,* Jeopardy.

Peter Gordon's Thirsty Ear Productions is the oldest and largest syndicator for college radio. This interview can be heard on Newsweek FM.

Kihnspiracy

I think the nicest thing about this band is that every note on the record is us. Nobody ever told us what to play. Each record was sweated out by the band. If it's not good, it's our fault. If it's great, it's our fault. After *The Breakup Song* there should have been tons of pressure on us. We were following a hit that followed a hit and a lot of people said, 'It's time now, let's get a number one hit producer and make some hit records'—which is easy, anybody can do it. You just go in and listen to this guy and do what he says. Of course, we never had the intention of doing that. We just wanted to go out and make a good album. It's become an obsession with us to stick together and do it our own way. If you try to write hits to be commercial you're just wasting your time. If you sit around having fun it turns out to be better than if you sweat over it. By trying not to be commercial we were more commercial than we'd ever been before. It was ironic. By not trying to get good sounds in the studio we got our best sounds in the studio. We cut everything live and it was unique. I think if we changed now it would hurt us. The record company respects us because we've gone through heaven and hell to get to this point. We made five albums before we even met them. The fact that we're mavericks held us back at first; it was not one of our plus things. In the corporate world individual thinking like ours is frowned upon. But if I decided to sell out and make hit records, I think my fans would abandon me. It would be distasteful to my boys, too. They wouldn't take it. In fact, they insisted that we use a couple of first takes on the record, because they had good mistakes on them.

I don't recommend our approach to anybody who's in a band now. I say play ball and do what they tell you. You're lucky to work in this day and age. But it works for us. I feel good about everything I said and did. Nobody told me to do any of that stuff in 8½ years. When you finally do make it, it's a much sweeter victory; also, in 1983, a unique victory. Besides, if one rock band makes it, it helps all the rock bands.

The Breakup Song

All my best songs are written immediately. If people give me a chance to rewrite a song, usually I'll louse it up. *The Breakup Song* was written very quickly. I had intended to write words where I have the 'uh uhuh uhuh uh.' A lot of times when you write you sing 'la la's until the right words come. I was just playing it for the band and they said, 'Wow, don't change a thing. Those uh uhs are the deepest lyrics you've ever written.' I said, 'Wait a minute, that was filler.' They went, 'Your filler is where it's at.' I learned a lesson from that. Now I don't try to second guess myself. Usually the things that happen spontaneously are the right things to happen.

Beserkley

It was very loose. There wasn't enough money to make albums. We were going to make these demos and wait for somebody to offer us a million bucks. In the meantime we would put the demos out as records on our own label and break even. It was a joke that turned into a monster. It just took off. After the first week **Chartbuster Hits** took off to the point where Beserkley became a real label and we became a real band. The first copies were shrink wrapped by me and Jonathan Richman in the back of Rather Ripped Records upstairs in Berkeley. They weren't distributed by anybody. We sold them through the mail. I remember putting the labels on the original 2-3000 records we pressed. I remember stamping them. It was me, Jonathan and a couple of guys from Quake. It was literally the guys in the band doing the actual labeling. Beserkley was the first independent label in the New World. This was before Stiff, before New Wave. Since Sun Records and all those early ones, there was nobody until Beserkley in 1974. It was such an off-the-wall concept. It was berserk. We never even thought about the name Beserkley. We just made it up. It was going to be a one–time–only demo. Little did I know that I'd make 8 albums and have hit records and still be on the scene years later. That's rock 'n' roll. If you think about it, you're gonna blow it. If you don't think about it, if you just do it, react to it, it works. Usually. Hopefully. Luckily.

■ ■ ■

MARSHALL CRENSHAW


Brian Arris

Marshall Crenshaw was the first guy on line at the record store when the collection of previously unreleased Buddy Holly songs came out. Along with Holly, he lists Les Paul and Mary Ford, the Elvis-era Sun Records sound and Phil Spector as his musical influences. Vocally, the Detroit-born rocker was inspired by Phil Everly. Clearly, the rock 'n' roll of the late 50s and early 60s holds a special meaning for the author of Someday, Someway, Cynical Girl, Brand New Lover, Whenever You're on My Mind *and* One Day with You. *Though Marshall chooses to forget it, some may also remember him for his portrayal of John Lennon in* Beatlemania.

Interview by Bruce Pollock

I KNEW ABOUT THE OVERall sound I wanted before I had any songs. I had the concept worked out first, then I needed songs in order to make the sounds I wanted. I feel real happy when I can come up with something that sounds like the band and at the same time has some connection to the music that's most basic to me. The music that really moved me earliest and inspired me to want to play music is old rock 'n' roll. I arrived at this sound after many years of trial and error. By the time I got around to putting out records, I knew what I liked and what I didn't like. I'm sort of like an old man set in my ways and I think I'll probably stay this way. 50s rock is so great I could be perfectly happy playing it for the rest of my life. I think *Up on the Roof* is 100 times more brilliant than all the singer/songwriter stuff put together. But if all I did was a rehash of the 50s, I wouldn't be happy—because it was done so well the first time around. If I wasn't willing to use songs as an effort to communicate and reach out, then I'd be wasting time.

A theme I go back to again and again is to realize that there are reasons to feel great and things to celebrate; at the same time there are horrible unfair things in the world and the human race is doomed and all that. But if you're gonna live you need to know there are things to feel good about. On the new album, **Field Day,** there's less of a balanced view than on the first. There was more contrast within the songs on the first album. I'd be describing a state between happiness and unhappiness in each song and it would be balanced out. In the new album there are some songs that are just purely downbeat and draggy. That's because I was feeling downbeat and draggy when I was making the album.

Deadlines

I have to set aside time and force myself to meet deadlines. I work hard, but I don't like to get hung up on details. If I've been working on something too long, I just stop. I don't want my stuff to be forced. I want it to sort of spring from the unconscious. Those are the best ideas: the rare kind that tumble out when you're not even thinking about it, when you catch yourself off guard and the thing pops into your head and you don't even know how it got there. Those are the things you always use; it's what you're waiting for. If you add it all together, a song takes about a half hour of actual writing time, but the rest of it, the time spent psyching yourself up can take days. I'm sort of just sitting there thinking What am I doing? Should I be watching TV? Sometimes I might finish a song in two days, other times the ideas sit around for years. I'm best at editing. I may be a better editor than writer. Editing is important; but the most important thing of all, if you want to be a songwriter, the only important thing, is to finish the song. That's the hardest thing to do. You can spend years and years having lots of ideas, but if you don't finish the song, then who's ever gonna know? So anything that forces you to finish the song is the greatest benefit you could ever have. If it wasn't for deadlines, I'd never do anything.

Words and Music

If I get an idea at random that I really want to hold onto, I usually put it on tape, forget about it, and come back to it later. The ideas are always musical phrases. I don't make up words when I'm writing the melody. I try to keep it as little like words as possible. I've read interviews with songwriters where while they're working on a melody they make up sounds and get ideas from them later. But I never do that. I try to create absolutely no suggestion of that in advance. Eventually it develops, but I don't want it to be suggested by something—because it always ends up the same; it's always 'baby' or 'tonight'. I try to stay away from cliches. I try.

My biggest influence lyrically is the blues. I love Muddy Waters, Willie Dixon, Hank Williams. I try to emulate that kind of delivery and message in my lyrics. On **Field Day,** *One Day with You* is patterned pretty much after the Muddy Waters' song, *Just to Be with You.* I don't just write words; I have to have the overall concept first. More important than the ideas contained in the song is the way they're presented. If they're not presented well then they're not worth much. If you analyze my songs you'll note I write as few words as possible. I've never written a song that doesn't at least repeat one of the verses once. That's because I don't want there to be too many words, because I think words interfere with the flow of the song. For me the real message is the melody and the overall noise. Too many words are just excess baggage and I don't want that. I want to be clear and get my point across every time out; I want immediacy. With fewer words people hear the song faster.

Someday, Someway was written in a hotel room in Boston. One thing I always say is that if it weren't for hotel bathrooms our music wouldn't exist. But it's pretty much true. About 50% of all the writing I've ever done has been in hotels. Which is good, because I live most of my life in hotels. In fact, while we were working on the second album, I stopped ¾ of the way through and went to Boston and shut myself up in a hotel room. *Someday, Someway* was one of the quickest things I've ever done. I literally sat down and started banging on the guitar. I had that shuffle rhythm going through my mind and I came up with that riff—the song is basically just a riff. At the bridge I stopped, thought for a second, okay, here's the bridge—four chords—bang, bang, bang. Then I thought up the lyrics while I was walking down the street. *Cynical Girl* came off the top of my head, too. I was sitting in front of my Teac in Westchester County, saying, Let's play something today. I didn't get down to finishing it until about half a year later. The words fell together gradually.

ON SONGWRITING

Communication

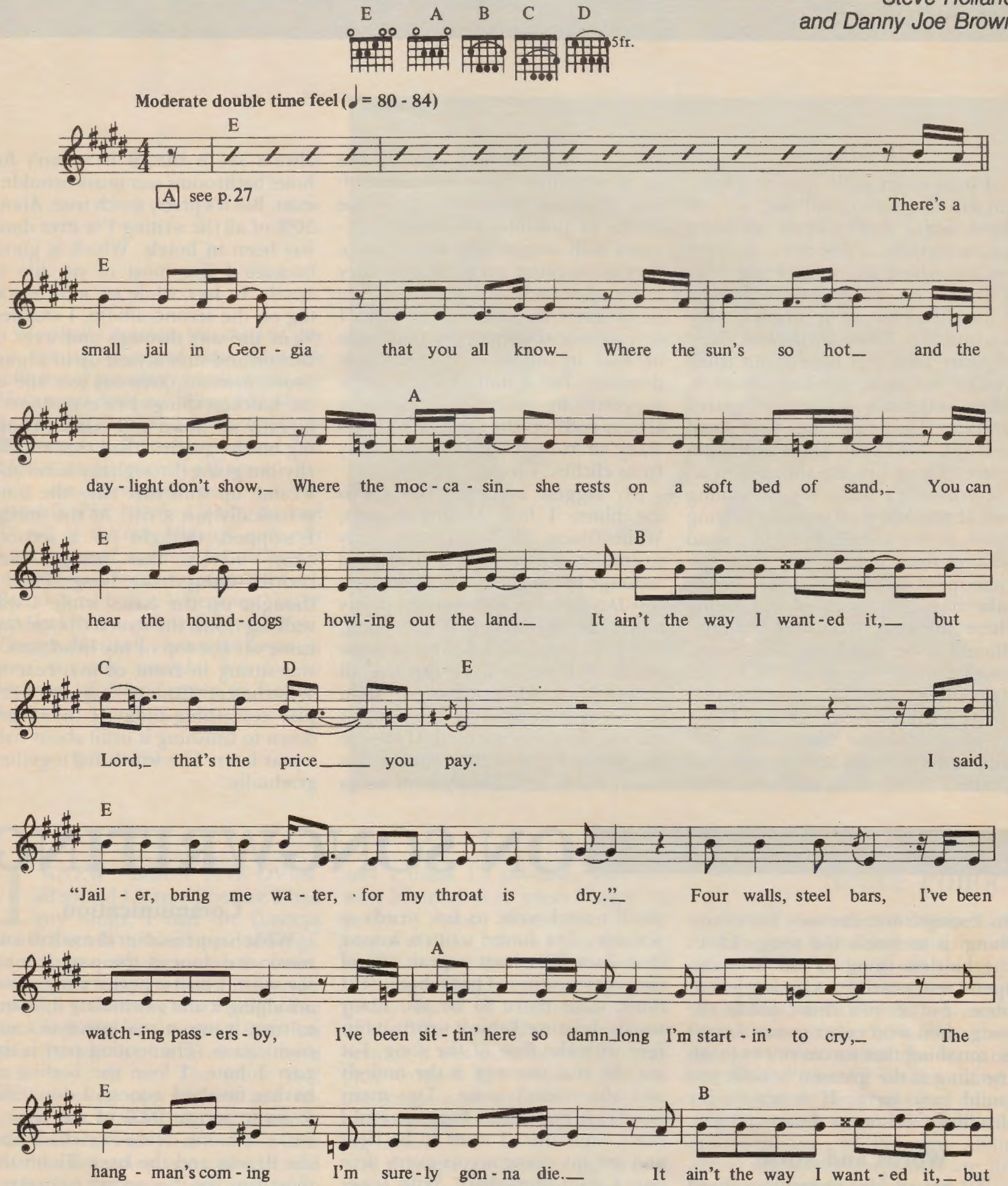
What happens after the words and music are done is the part I enjoy the most, which is performing it and arranging it and assembling it, trying to turn it into a real piece of communication. The writing part is the part I hate. I love the feeling of having finished a song; I don't like to write songs. 99% of the time I make a home demo myself. I play the drums and the bass. That's the most fun for me, trying to make it sound like a band. Because I really like to play; that's why I write songs.

■ ■ ■

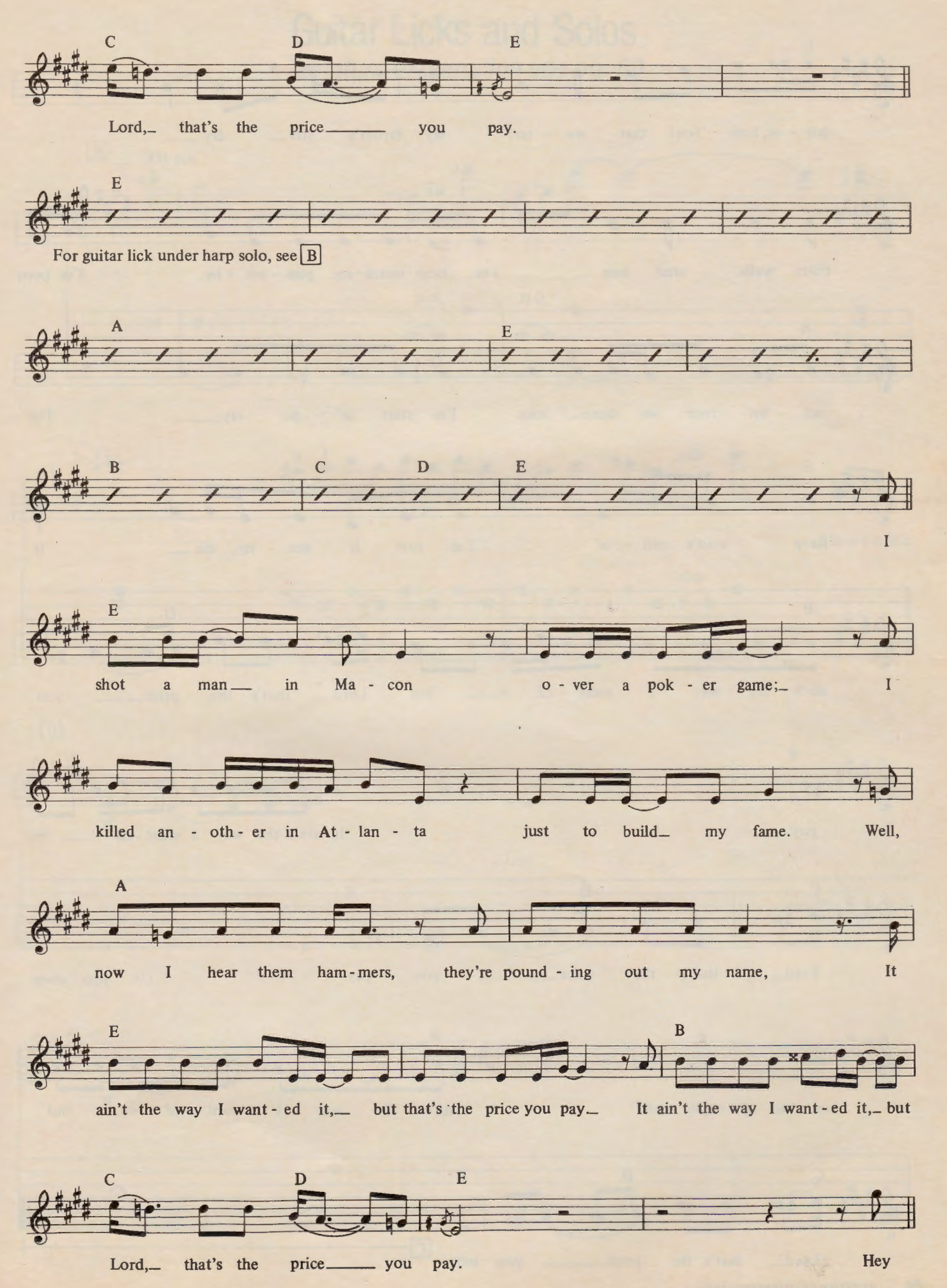
THE PRICE YOU PAY

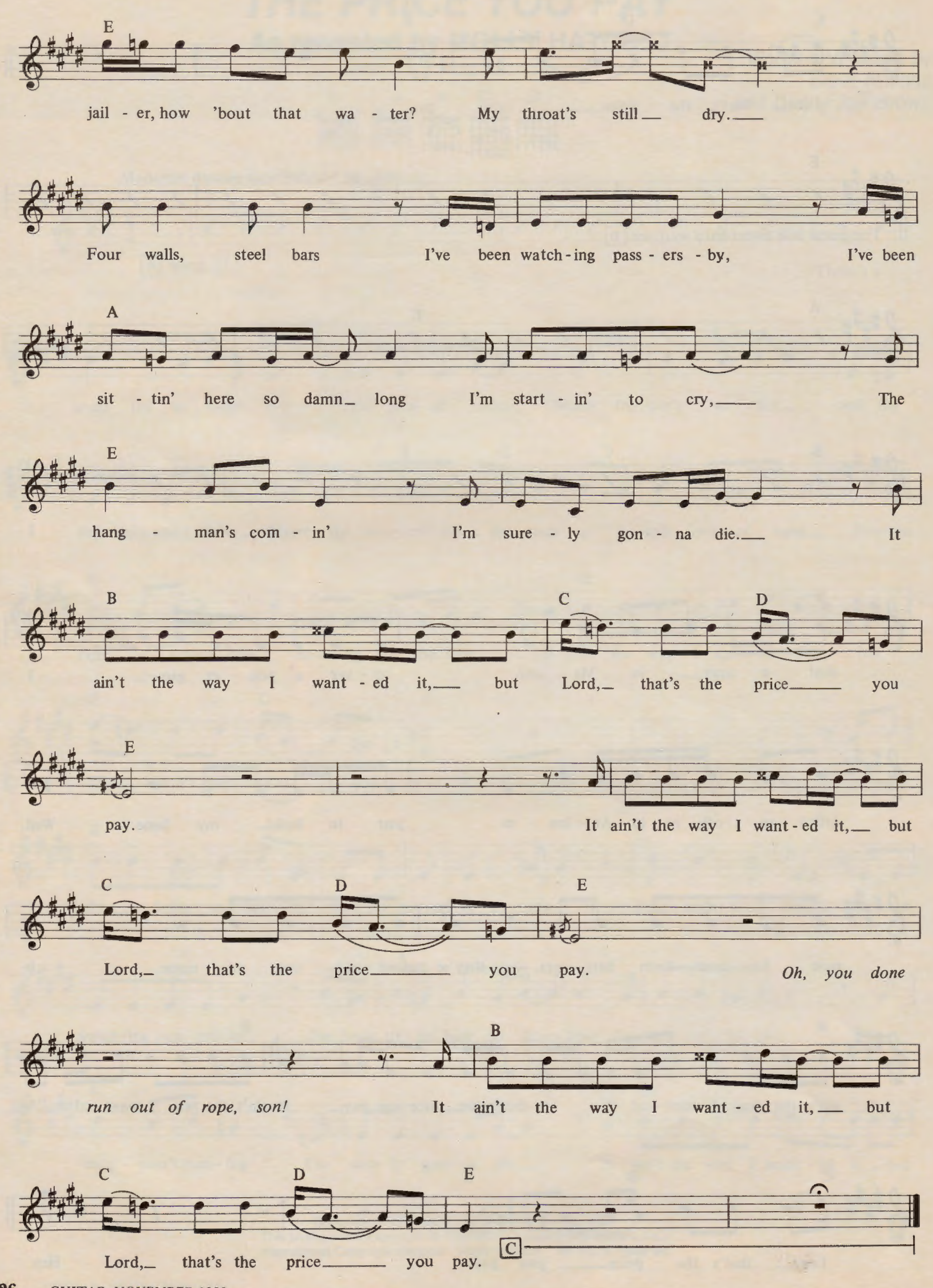
As recorded by MOLLY HATCHET

Words and Music by Steve Holland and Danny Joe Brown



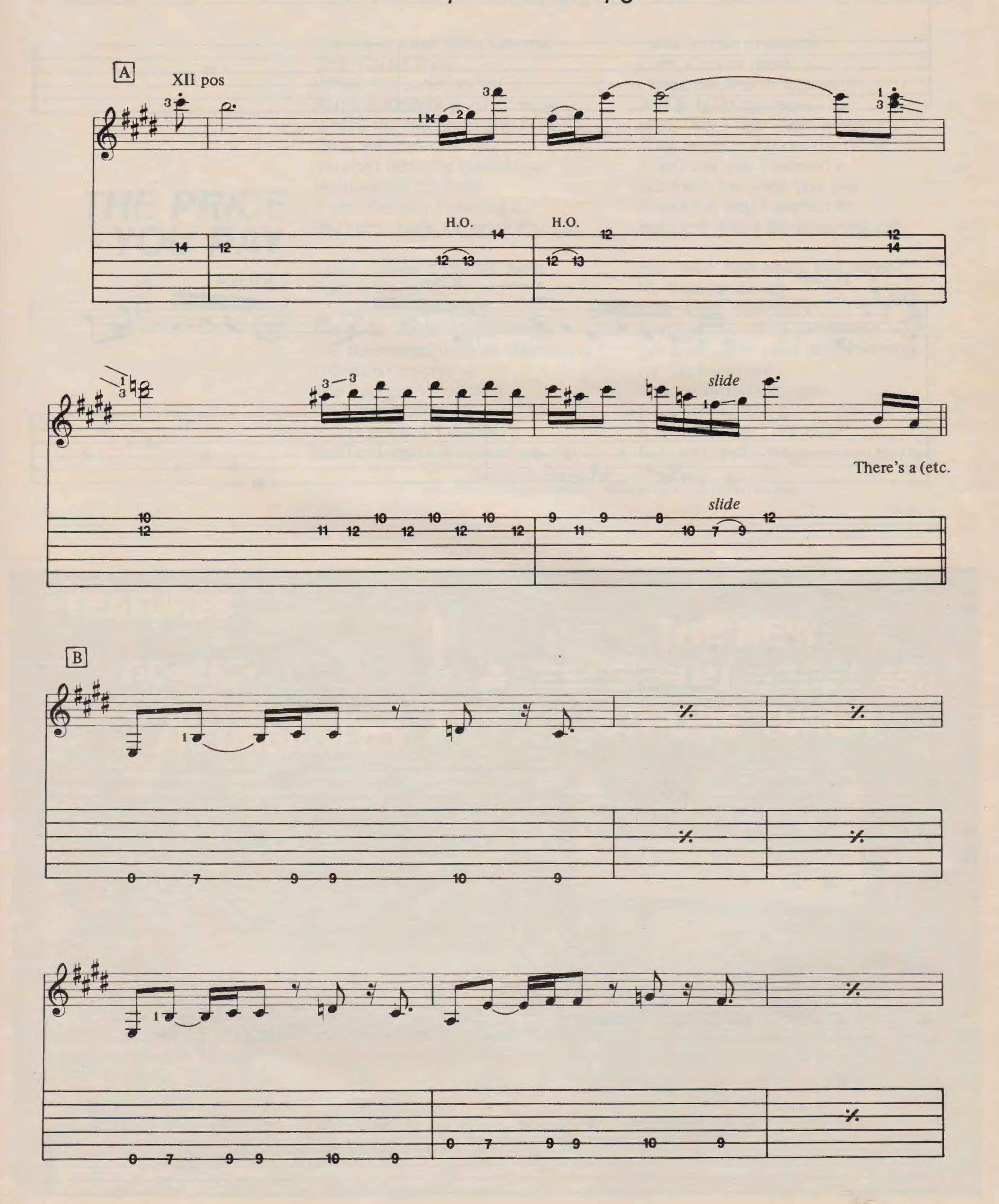
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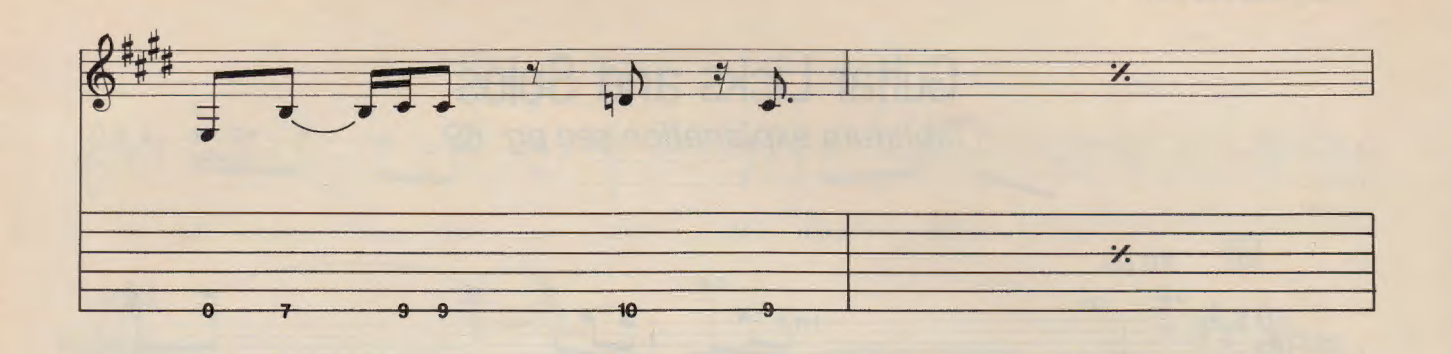

C
D
E
Lord,_ that's the price_____ you pay.
E
For guitar lick under harp solo, see B
A
E
B
C
D
E
I
E
shot a man___ in Ma - con o - ver a pok - er game;_ I
killed an - oth - er in At - lan - ta just to build_ my fame. Well,
A
now I hear them ham - mers, they're pound - ing out my name, It
E
B
ain't the way I want - ed it,__ but that's the price you pay._ It ain't the way I want - ed it,_ but
C
D
E
Lord,_ that's the price_____ you pay. Hey

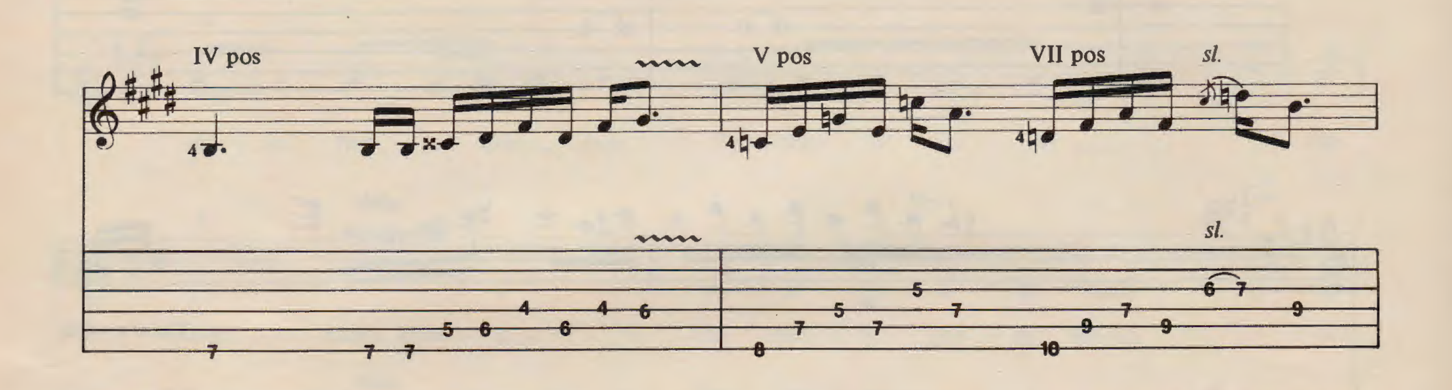

E
jail - er, how 'bout that wa - ter? My throat's still dry.
Four walls, steel bars I've been watch - ing pass - ers - by, I've been
A
sit - tin' here so damn long I'm start - in' to cry, The
E
hang - man's com - in' I'm sure - ly gon - na die. It
B
C
D
ain't the way I want - ed it, but Lord, that's the price you
E
pay. It ain't the way I want - ed it, but
C
D
E
Lord, that's the price you pay. Oh, you done
B
run out of rope, son! It ain't the way I want - ed it, but
C
D
E
Lord, that's the price you pay.
C

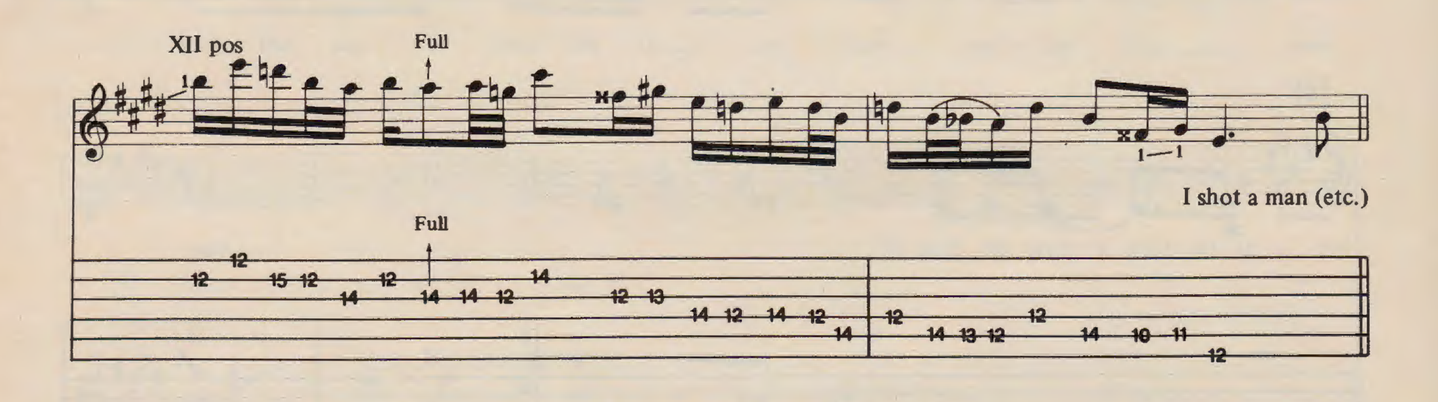
Guitar Licks and Solos

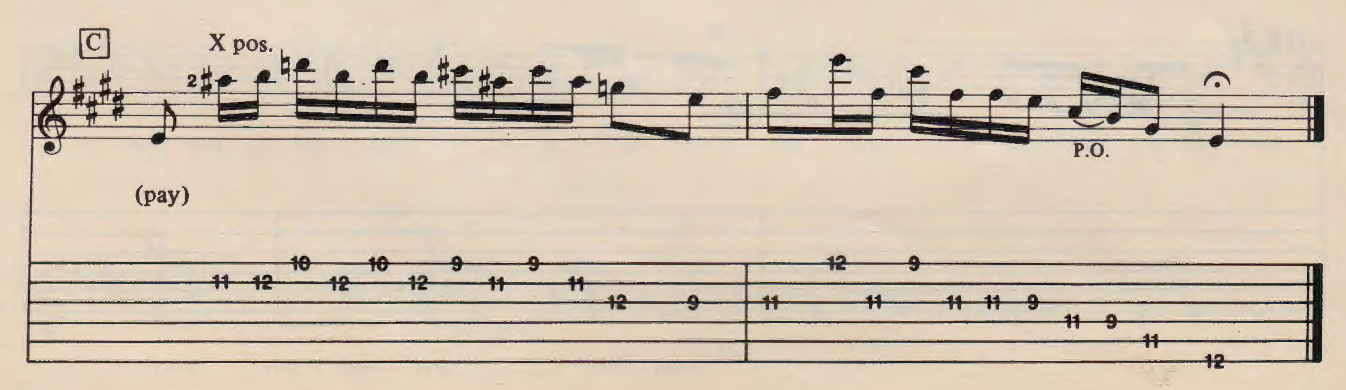
Tablature explanation see pg. 69






IV pos
V pos
VII pos
sl.


XII pos
Full
I shot a man (etc.)


C
X pos.
(pay)
P.O.

THE PRICE YOU PAY

by
Steve Holland
and Danny Joe Brown

There's a small jail in Georgia
That you all know
Where the sun's so hot
And the daylight don't show
Where the moccasin she rests
On a soft bed of sand
You can hear the hounddogs
Howling out the land
It ain't the way I wanted it
But Lord, that's the price you pay

I said, "Jailer, bring me water
For my throat is dry"
Four walls, steel bars
I've been watching passersby
I've been sittin' here so damn long
I'm startin' to cry
The hangman's coming
I'm surely gonna die
It ain't the way I wanted it
But Lord, that's the price you pay

I shot a man in Macon
Over a poker game
I killed another in Atlanta
Just to build my fame
Well, now I hear them hammers
They're pounding out my name
It ain't the way I wanted it
But that's the price you pay
It ain't the way I wanted it
But Lord, that's the price you pay

Hey jailer, how about that water?
My throat's still dry
Four walls, steel bars
I've been watching passersby
I've been sittin' here so damn long
I'm startin' to cry
The hangman's comin'
I'm surely gonna die
It ain't the way I wanted it
But Lord, that's the price you pay

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Billy Squier

Claims His Piece of the Rock

TALENT ALONE MAY GET YOU A TURN AT BAT, BUT DETERMINATION DEFINES BIG League longevity every time. J. Geils slugged it out for ten years before breaking the bank. The lean years of REO Speedwagon and Styx are well known. There are probably few in the industry who remember when Billy Squier quit the music business in the early seventies to sort things out. They do know that he came back slugging, with *Tale of the Tape, Don't Say No* and *Emotions in Motion.* But even as his album sales last year soared over a million, Billy was more than happy to be the opening act for Whitesnake in England and Foreigner and Queen stateside. Squier is ready to prove he deserves his piece of the rock.

BY SPENCER BENEDICT

G: What brought you into the professional world?
Billy: After high school I moved to New York City. I was on the scene there with a band called Magic Terry and the Universe. That was my first original band, sort of a combination of the Doors and Alice Cooper. We actually had a poet who half-recited, half-sung his lyrics to my music. That was the first step. We played places like Max's Kansas City and Steve Paul's The Scene. It was about being part of the 60's movement. It also brought me into the world of the music business. I made a lot of associations that I still have today.
G: After the Magic Terry band didn't work out, you went to the Berklee School of Music, in Boston. That was an odd switch.
Billy: The most significant part of that experience was that it pushed me back into the real world of rock 'n' roll. It made me realize that I didn't want to be a music teacher.
G: Had you thought you were through with music?
Billy: It was just that I was so intimidated by the industry and the people in it. I didn't know if I could survive in it. But I wanted to remain in music. I figured I'd try to teach. But it didn't last long.
G: How did you overcome your fear of the music business and jump back in?
Billy: I just knew it's what I wanted, so I got back in the ring and started going for it again.
G: When you were growing up in Boston was there a particular sound that got you started?
Billy: Oh yeah, that would be John Mayall's Bluesbreakers, with Eric Clapton. From the time I heard that record I wanted to be a lead guitar player. I was playing before that, but it wasn't serious. It was in high school and it got me a bit of notoriety on the weekends because I'd be playing at the school dances.
G: Were you the local guitar hero?
Billy: There weren't any guitar heros back then. The guitar had not been recognized as the force that it came to symbolize a few years later.
G: But there's always one player in the crowd who is "the best."
Billy: I've never been the best. The only thing I've been the best at doing is what I do. Now at least I'm able to be unique in that I do a variety




Jeffrey Mayer

of things in certain combinations that can be recognized as being my own. I'm able to define my own space. But I was never the best guitar player, the best singer, the best looking or the best dancer. I was good. I was sort of a jack of all trades and master of none.

G: After the Clapton infusion did you go through the usual imitation/innovation process?

Billy: It happened to me in reverse. I started thinking that I was breaking away while I was still imitating. Gradually, as you evolve, you imitate less and less. But there was a time when I felt I was becoming individualistic when I was probably not as original as I thought I was.

G: Besides Eric Clapton, I'd also say you were a Jeff Beck fan.

Billy: I was. I listened to Page, Hendrix and Peter Green as well. I even listened to Jerry Garcia on the first Grateful Dead album. His was not a guitar style I retained, but I thought it was pretty good.

G: What other memories do you carry with you from the 60s?

Billy: I remember seeing the Stones for the first time. I remember seeing Cream for the first time at the Psychedelic Supermarket in Boston. I think it was their first appearance in the States. I was in the front row, right at Clapton's feet. I went out and bought an SG, like Clapton played, and I painted it too.

G: Does that same spirit of the late 60s live in the 80s?

Billy: It can't for me. I feel each of us has one period in our lives which is the formative period. It's a time of tremendous excitement and exhuberance. I don't think you can ever recapture that. It doesn't mean things don't get better, For me they certainly have. I don't believe I'll ever see a period which, for me, does what the late 60s did. But for other people, say the kid who is now 15, hopefully these times will be just as exciting.

> "*In the Dark* is a particularly good representation of how a song should be done. It was one of those songs where everything in the arrangement fell into place."

G: Are you still a big fan of old guitars?

Billy: They don't make them like they used to. I have a '51 Broadcaster, a '56 Les Paul Junior, a '59 Telecaster Custom, a '58 Les Paul Sunburst and a '57 Strat. Each has a different sound that I need to use. I only switch guitars because I'm looking for a certain sound.

G: Are you as particular with amps?

Billy: I use two 100 watt Marshalls with two 4 × 12" cabinets. Each Marshall has a bass and lead channel. Aside from rewiring to change the value of the inputs, I take a cord and patch into both channels. The speaker cabinet for each amp has two Celestions and two Altec speakers. There's something else we do, but I'm not going to tell you.

G: How did you hone your skills as a singer and songwriter?

Billy: I developed a set of singing exercises which I'd do every day to try and improve my voice and range. It's similar to when you practice guitar so you feel comfortable around your instrument. I can't say how I became a writer. I just kept trying to find some unique or clever way of saying things.

G: Do you have any favorites among your own songs?

Billy: I like to think in the end that all the songs are equal in terms of content and translating their own individual idea. But at certain times certain songs stand out as unique. *In the Dark* stands out to me for its production value. It was one of those songs where everything in the arrangement fell into place. That's why it sounds so good. Every idea I wanted to get into that song is there, without fighting for space. I always remember that song as being particularly good as a representation of how a song should be done. It started out with the same value as the other songs, but I was able to fulfill it a little bit more.

Learn How to Live has a potentially significant lyric, with a strong melody. As soon as I started working on it I thought to myself: 'This is a song that captures a lot of what Billy Squier is all about.' That's a dangerous statement to make, because obviously my music is made up of many different aspects. I'm getting very personal when I say this.

G: How important are lyrics to you?

Billy: Everything is treated equally. Songs are like puzzles. I use whatever is there at the time. Whatever piece fits at the time is what I put in. From that point on I build it up.

G: Was the title track from **Emotions in Motion** built around the bass riff?

Billy: Yes, I had the idea of having a bass line which never changed throughout the song. It does change in one spot, but basically it's the same, while the chords and melody change over it.
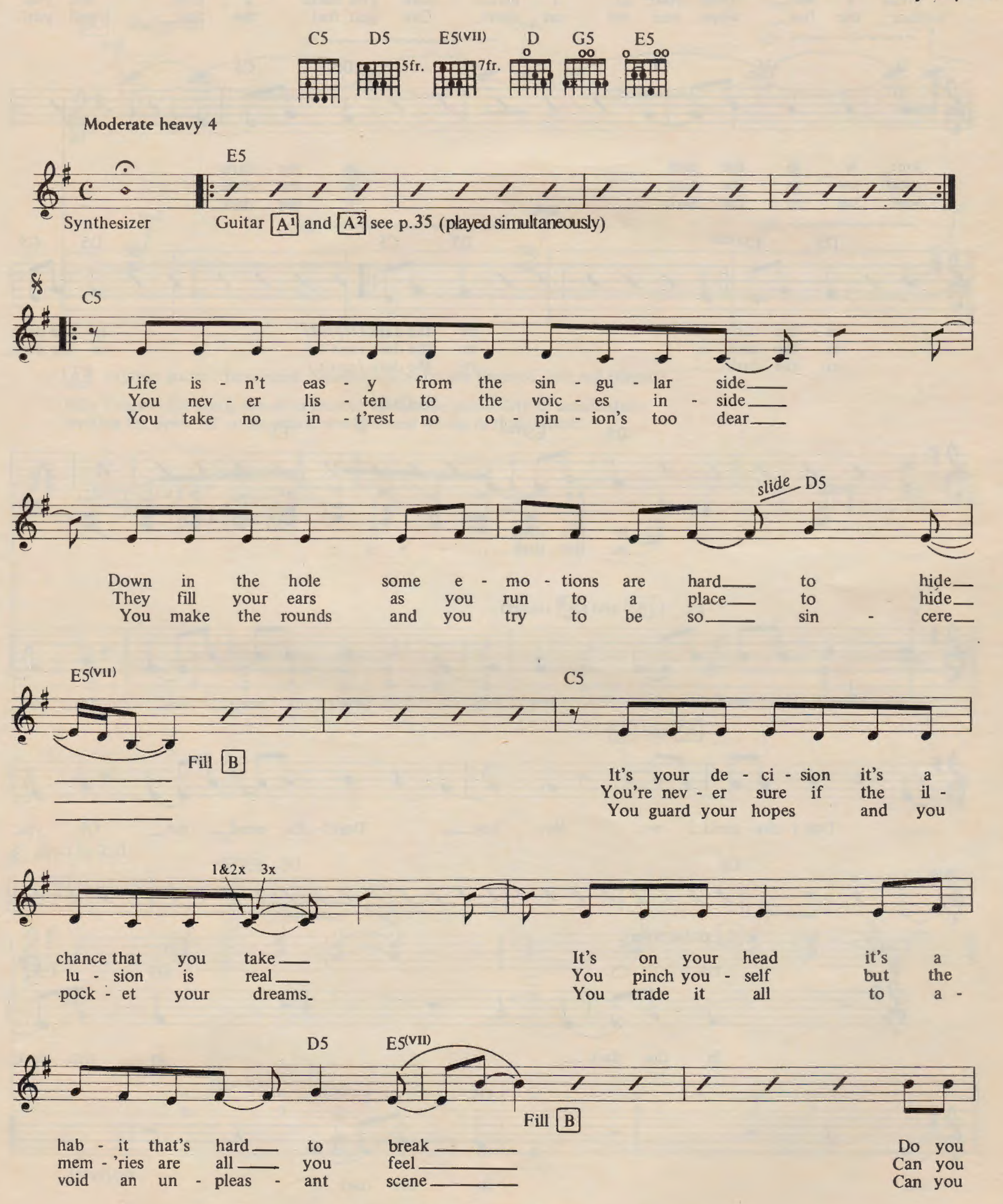
G: Do you see a direct line between the lean, tough sound of your last two records and the sound you loved in the 60s?

Billy: I've never gone in and said 'Let's make records the way they did in the 60s.' That may have happened because my influences come from

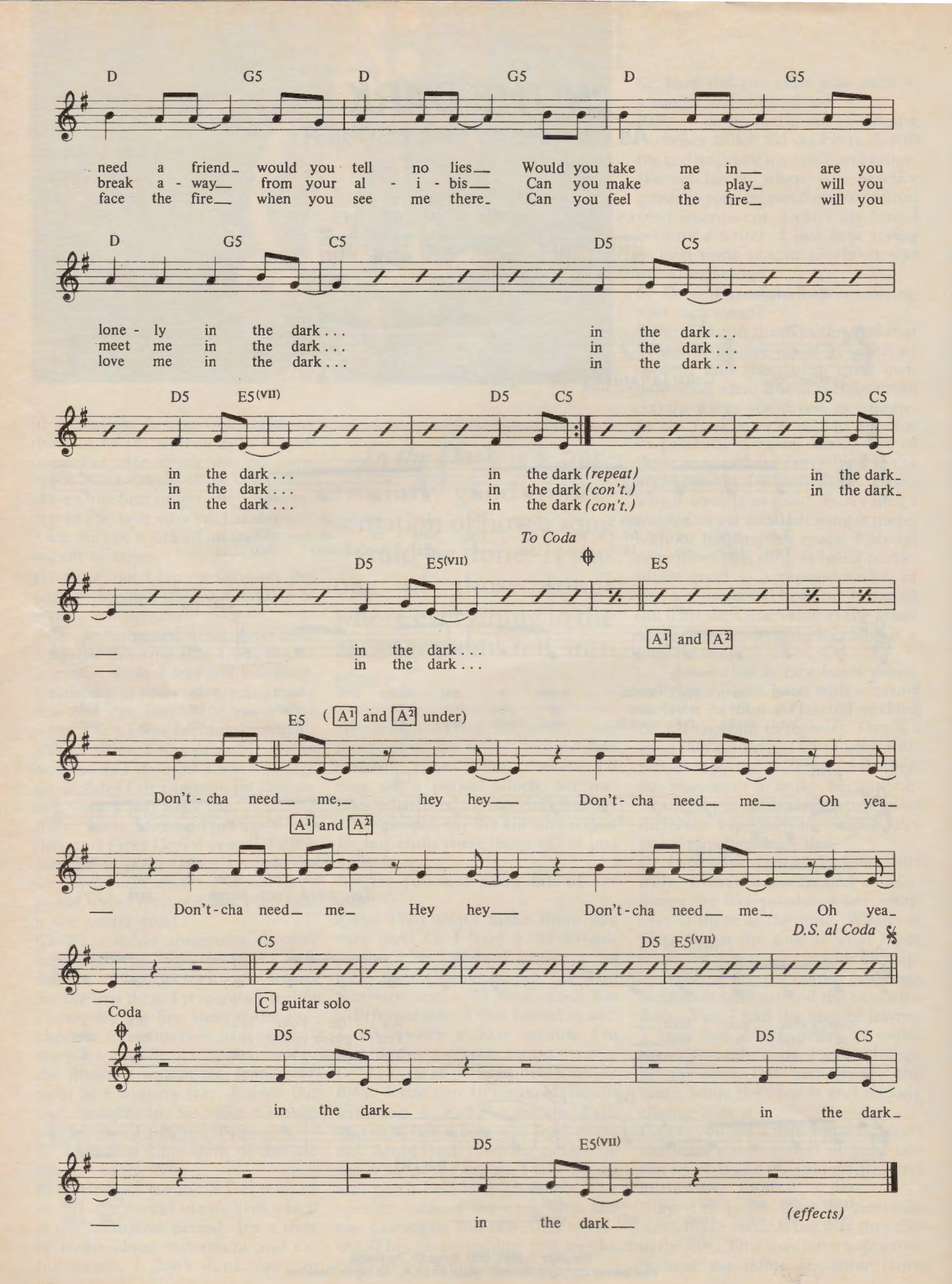
IN THE DARK

As recorded by BILLY SQUIER

Words and Music by Billy Squier



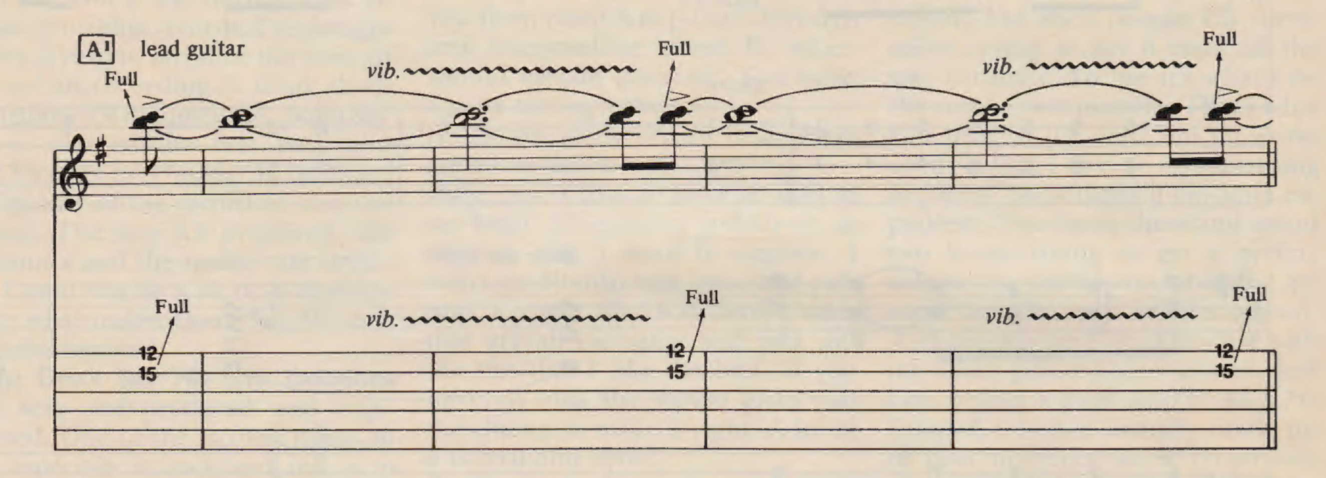
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D G5 D G5 D G5
need a friend would you tell no lies Would you take me in are you
break a - way from your al - i - bis Can you make a play will you
face the fire when you see me there Can you feel the fire will you
D G5 C5 D5 C5
lone - ly in the dark . . . in the dark . . .
meet me in the dark . . . in the dark . . .
love me in the dark . . . in the dark . . .
D5 E5(VII) D5 C5 D5 C5
in the dark . . . in the dark (repeat) in the dark
in the dark . . . in the dark (con't.) in the dark
in the dark . . . in the dark (con't.)
To Coda
D5 E5(VII) E5
in the dark . . .
in the dark . . .
A1 and A2
E5 (A1 and A2 under)
Don't - cha need me, hey hey Don't - cha need me Oh yea
A1 and A2
Don't - cha need me Hey hey Don't - cha need me Oh yea
D.S. al Coda
C5 D5 E5(VII)
C guitar solo
Coda
D5 C5 D5 C5
in the dark in the dark
D5 E5(VII)
in the dark
(effects)

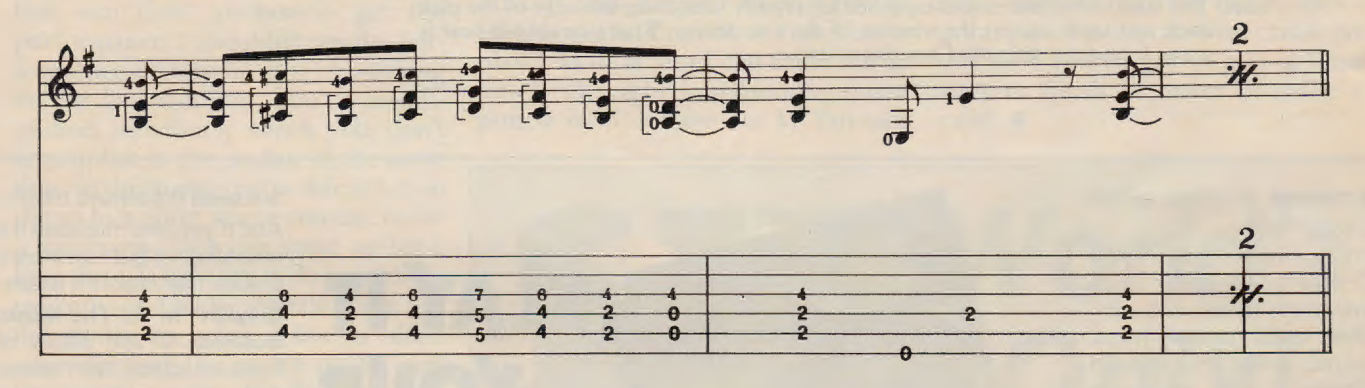
Guitar Licks and Solos

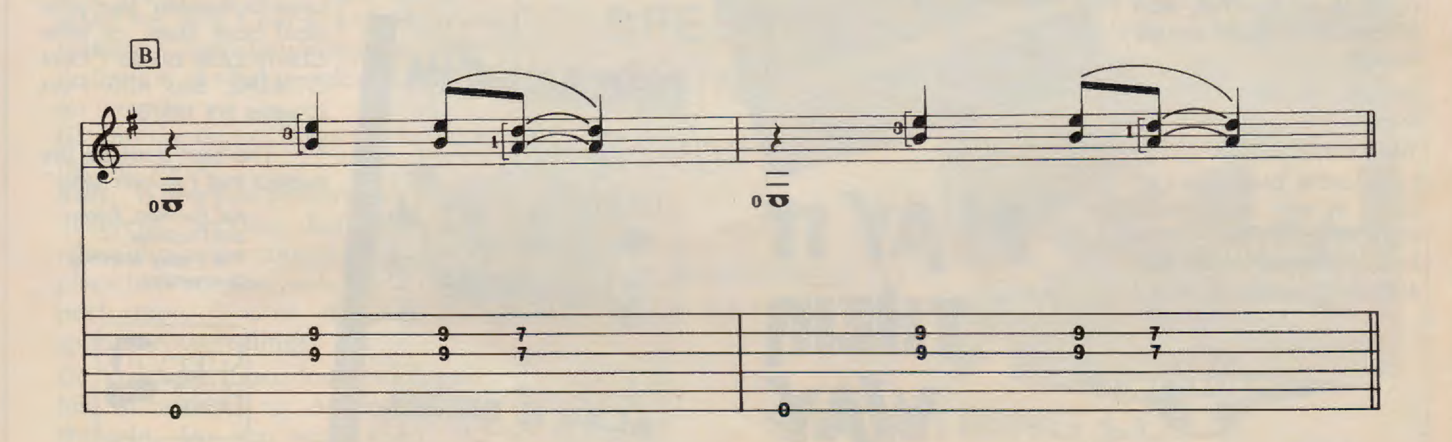
Tablature explanation see pg. 69
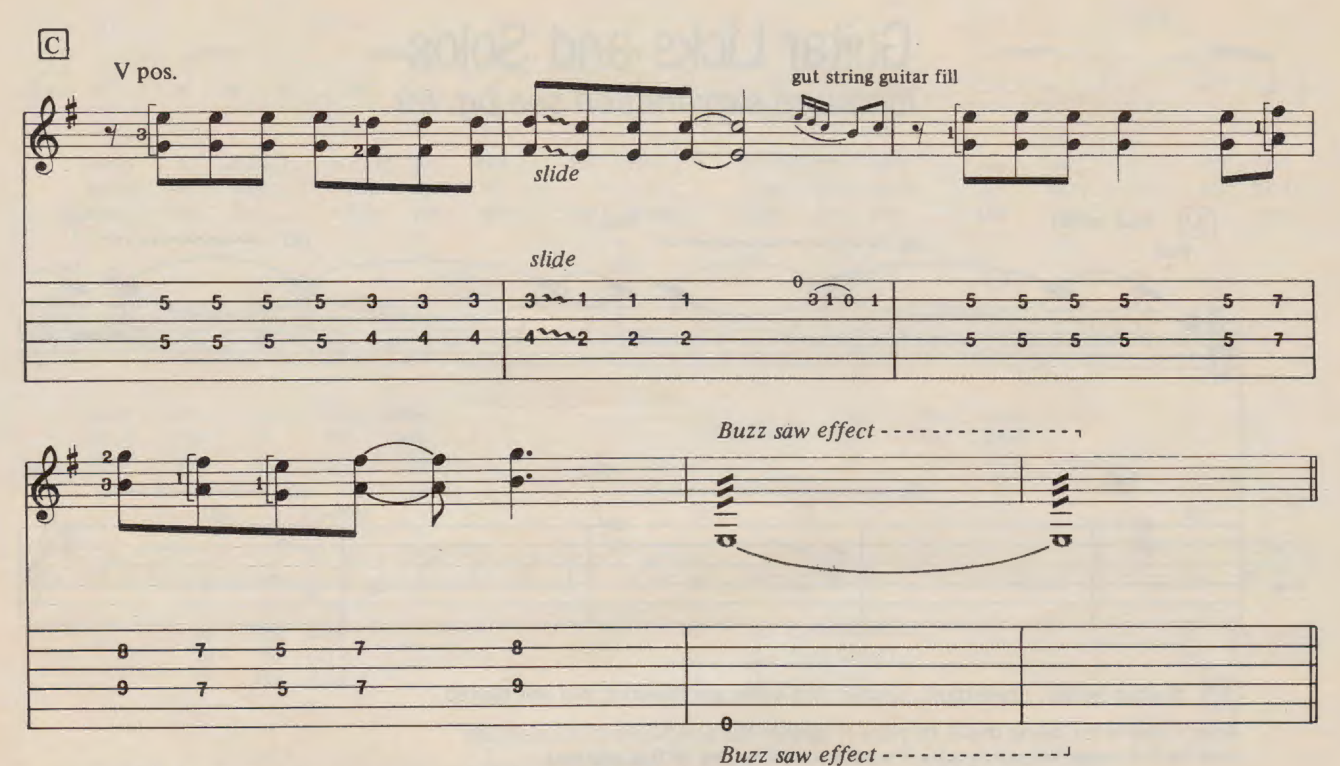


A2 rhythm guitar Important: Smaller size notes are fingered, but not played

Billy's reason for doing this is to protect against the possibility of accidentally striking the open 3rd string which would sound wrong in this context.







note: The buzz saw effect is accomplished by rapidly scratching the edge of the pick back and forth against the winding of the 6th string. What you should hear is a low E plus the amplified buzzing sound.

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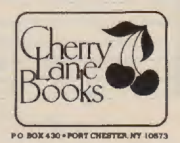
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Billy Squier

Continued from page 32

that era. But it was unconscious. In terms of making records, I've thought about trying to advance the state of the art in recording. I think that's something I'll definitely do. **Don't Say No** is one of the best rock and roll records ever made, in terms of the quality of the recording and the sound. The way it's projected, the dynamics and the quality are tops.

G: Could you be a bit more specific as to what makes **Don't Say No** such an achievement?

Billy: **Don't Say No** and **Emotions** are very well-produced and engineered. One of the hardest things to do, especially in rock and roll, is to transfer some of the energy, spontaneity, exhuberance and dynamics of a live show onto a record. The problem when you do live shows is that you don't necessarily get the performance. I shouldn't say the performance isn't right. But in working in the live medium, you've accomplished something which you don't accomplish in the studio. At the same time, in the studio you're able to refine things to a point where you can make a statement which can stand up for a long time. What I try to do is get both elements and make records which use the studio for what it has to offer, while keeping the punch of the performance. I want the liveness, feel and dynamics of a show on that record. I think these two records have captured that. I think people can hear the excitement on those records. Several producers and engineers have asked me how I did it. I think we're making a contribution to the audio realization of what people want to get on records.

G: But the record is not a substitute for the show.

Billy: When you perform it's totally different, because that's the time when the communication is taking place between the audience and the performer. You're dealing with spontaneous feelings.

G: You take short, hot, rocking solos that seem to demand forethought. Do you work them out ahead of time?

Billy: I pride myself on doing 15 to 20 second solos that say it all. That's what a good solo should be. We're not jazz players. The song is the message. If solos were the important thing, I'd make instrumental albums. The solo is supposed to take you from point A to point C through this intermediate point B, which should elevate the song. You build a song through the solo.

G: Do you work with the basic tracks ahead of time?

Billy: No, I usually have an idea in my head. It's either a melody or an attitude that I want to explore. I won't do 30 different solos and pick one. I might try 10 different solos that are all the same and pick out the bits that I like the best. If you have an idea the studio gives you the chance to make it right. A lot of it is trial and error.

G: Do you have any favorite guitar moments on record?

Billy: I like all of it. For me the great thrill is that in the studio I can actually play like Jeff Beck if I want to. Of course, I'm not as complete a player as he is, but I can think about how Beck might do something. I can punch in if I have to. If I'm not capable of getting through the whole thing, it doesn't mean that I can't do it. I don't think there's anything wrong with that. Some people would say that's not being a real guitar player. I've seen people kill themselves trying to get it right all the way through. To me it's what's on the record that matters. That's what you hear in the end. I'm no worse off if, in fact, I have to do something in pieces. Sometimes it becomes expedient. You can sit there and spend two hours trying to get a perfect solo or you spend one hour and get some bits that you think are good. And that's what I do. I do that with my other guitar player as well. Jeff Golub does a great solo in *Keep Me Satisfied,* which is actually made up of four different solos. I had him play until I knew he had all the bits. Then I sat back and took the beginning from one, the middle from another and so on. Jeff loves the solo—and it's real. He did it. He's a great guitar player so who cares? No one said you've got to play it from start to finish in order to make it valid. ■
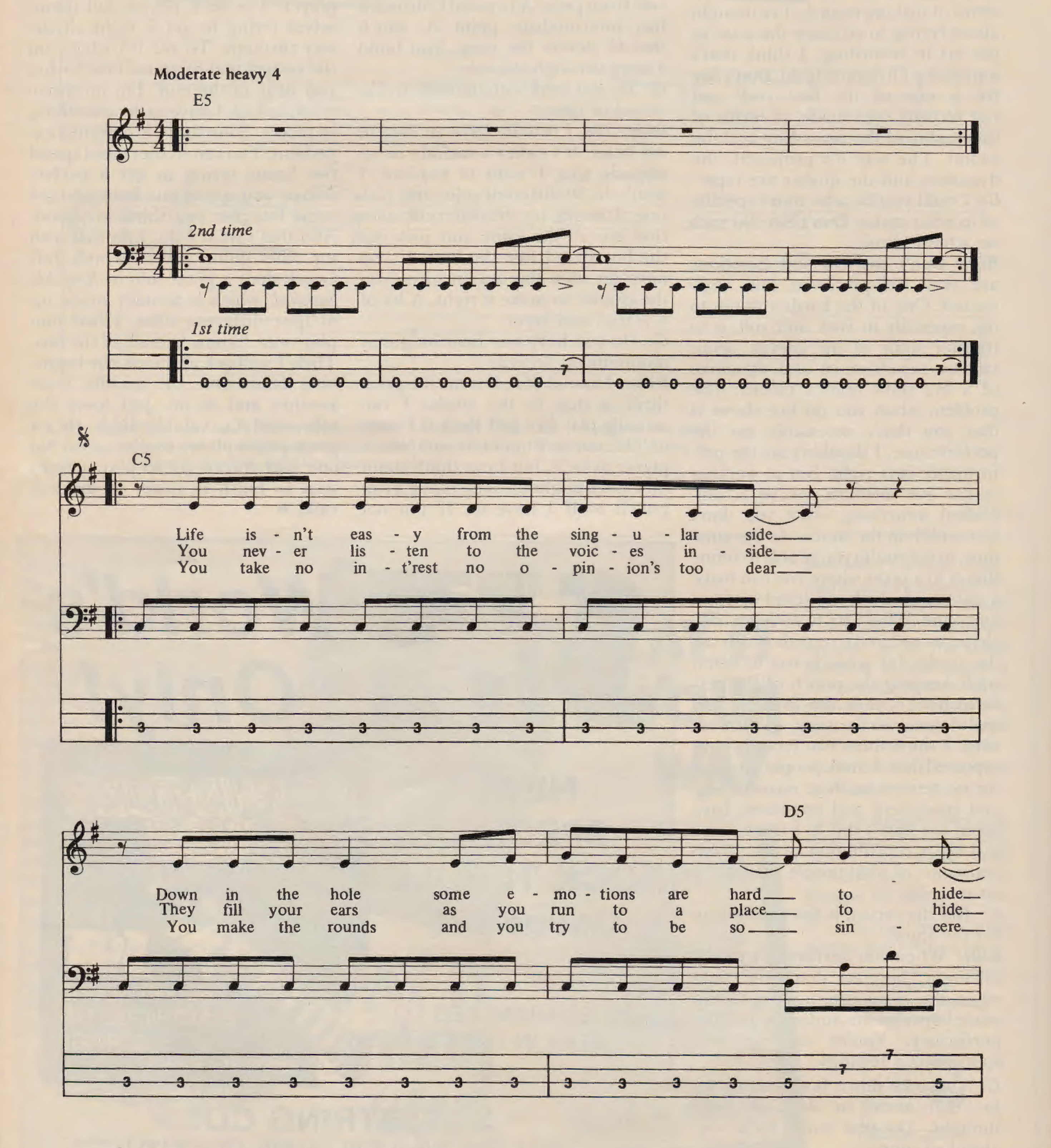


Bass Lines for
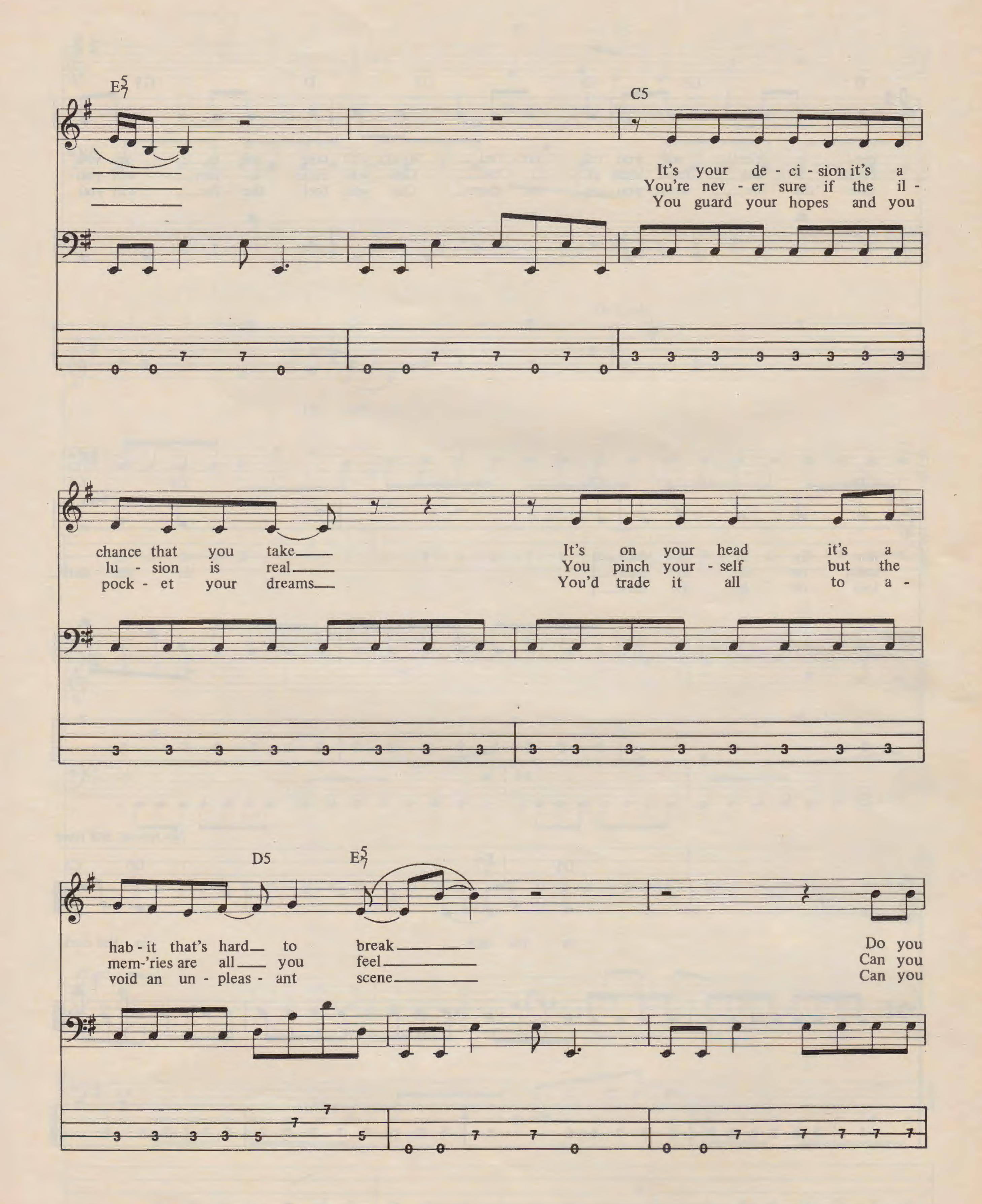
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As recorded by BILLY SQUIER

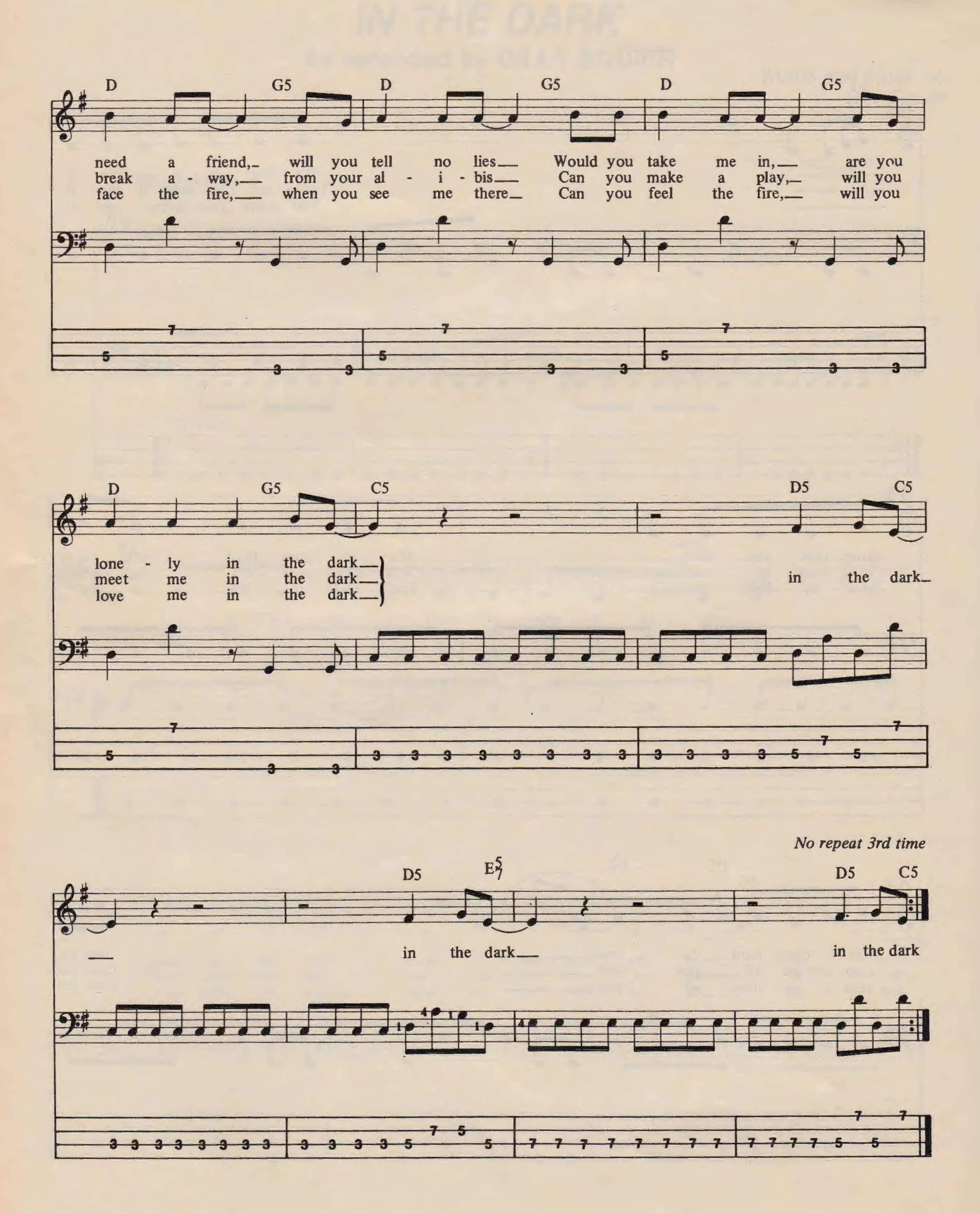
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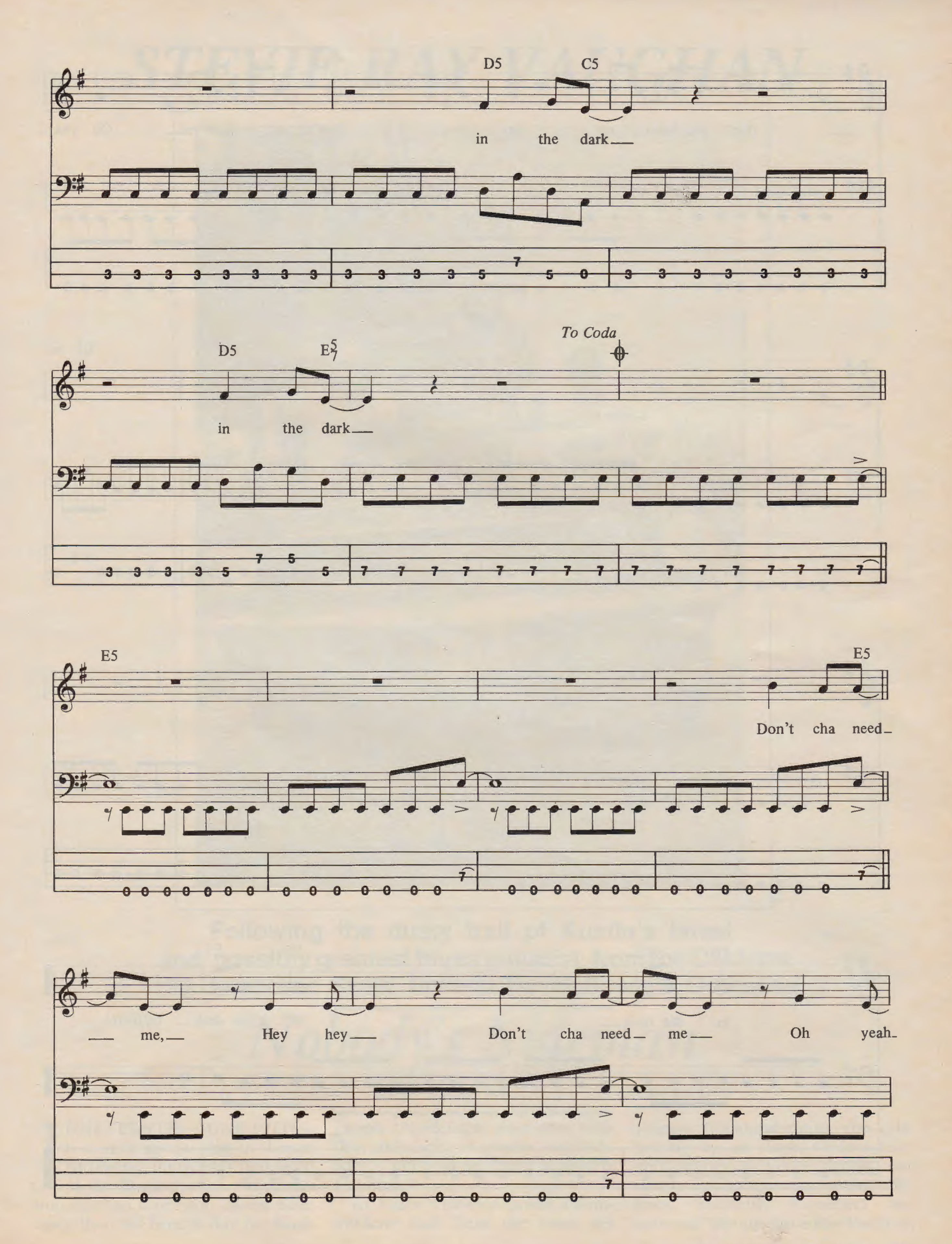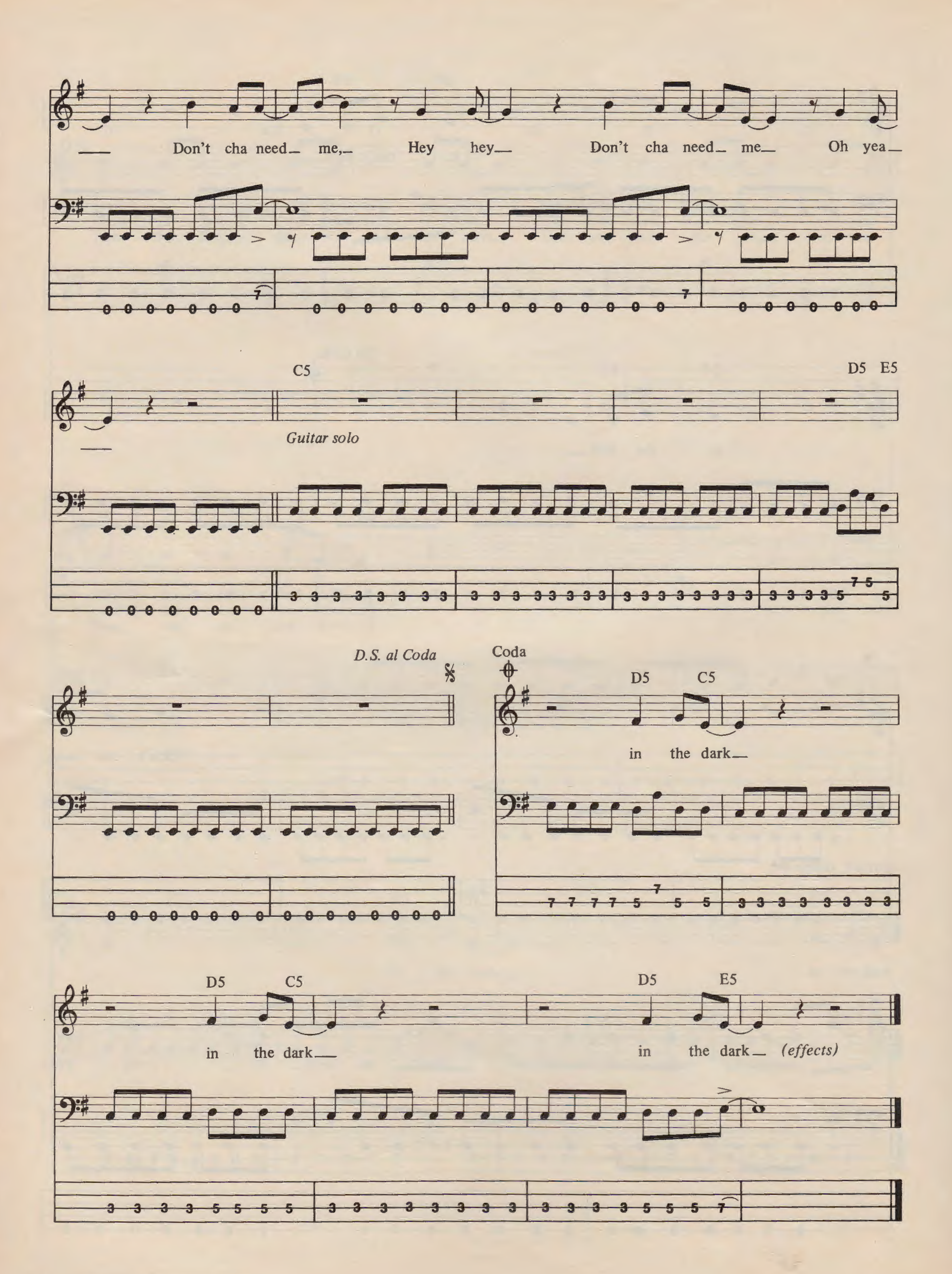


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E5/7
C5
It's your de - ci - sion it's a
You're nev - er sure if the il -
You guard your hopes and you
chance that you take
lu - sion is real
pock - et your dreams
It's on your head it's a
You pinch your - self but the
You'd trade it all to a -
D5
E5/7
hab - it that's hard to break
mem-'ries are all you feel
void an un - pleas - ant scene
Do you
Can you
Can you


D
G5
D
G5
D
G5
need a friend,_ will you tell no lies_ Would you take me in,_ are you
break a - way,_ from your al - i - bis_ Can you make a play,_ will you
face the fire,_ when you see me there_ Can you feel the fire,_ will you
D
G5
C5
D5
C5
lone - ly in the dark_
meet me in the dark_
love me in the dark_
in the dark_
No repeat 3rd time
D5
D5
C5
in the dark_
in the dark


D5
C5
in the dark
D5
E5/7
To Coda
in the dark
E5
E5
Don't cha need
me,
Hey hey
Don't cha need
me
Oh yeah


Don't cha need me, Hey hey Don't cha need me Oh yea
C5
D5 E5
Guitar solo
D.S. al Coda
Coda
D5 C5
in the dark
D5 C5
in the dark
D5 E5
in the dark (effects)

STEVIE RAY VAUGHAN



Ed Ward

Following the dusty trail of Austin's latest and possibly greatest blues guitarist, from the Cockrow Hill Jamboree Skate Rink to David Bowie's Outhouse.

Nobody's Sideman

By Ed Ward

JUNETEENTH—JUNE 19TH—is a very special day in Texas. By legend, it's the day that word of the Emancipation Proclamation reached Galveston Island. Ever since then it's been a day for black people to celebrate their own holiday, although, of course, anybody with a mind to celebrate is usually welcome.

At Austin's Liberty Lunch, a semi-outdoor club near the river, it's Johnny Copeland doing the celebrating up on stage, while a salt–and–pepper audience dances and shouts encouragement on the sidelines. Suddenly Copeland announces, "We got Stevie Ray Vaughan



Ed Ward

STEVIE RAY VAUGHAN: "Hendrix was the man with the King Tone. Everything he heard he improved upon. There hasn't been anybody since that could touch him. I'd like to think that I'm taking it further."

comin' up on stage, so now we're in for some real double trouble!" And sure enough, up comes a kid in a silver-belly cowboy hat, who plugs in and starts a guitar battle that nobody's going to win except the audience.

Stevie Ray would have been spending Juneteenth somewhere else if things had turned out differently and he was still the lead guitarist in David Bowie's touring band. But that whole matter has gone by the boards and Stevie's got his own album, **Texas Flood,** made with his own band, Double Trouble, out on Epic now, and he's preparing a tour to show the world he's nobody's sideman. The latest in a long line of Texas-born super–guitarists that probably started with Johnny Winter (whose former bassist, Tommy Shannon, plays with Double Trouble), Stevie Ray Vaughan is prepared to kick some ass.

Vaughan was born 28 years ago in Dallas and got a guitar "with cowboys and indians painted on it," as he remembers it, when he was very young. He graduated into the real thing in almost no time, largely because his older brother, Jimmy (who is the guitar power behind the Fabulous Thunderbirds), was getting into things in a serious way.

"He influenced me a whole bunch, for years and years," Stevie Ray says today. "His guitars were around, he brought home records that I couldn't help but like, and I grew up with it all. There wasn't any competition between us; that's mostly in other people's heads. I mean, we were brothers, but as far as musical competition, that's not true." Among the artists on the records Jimmie was buying were B. B. King, Guitar Junior and, yes, Johnny Copeland.

Stevie Ray's career started with a band called the Chantones. "We played at the Cockrow Hill Jamboree Skate Rink," he laughs. "I guess I was seven or eight years old. We finally figured out we couldn't play—any of us! Tommy Shannon was in that band, too." (Shannon denies this, but not strenuously enough for anybody to believe him.) His next band was the Epileptic Marshmallow, which may have had the worst name in Texas rock 'n' roll history.

"We played National Guard Armory gigs—sloe gin and apricot brandy and daddy's bourbon if you could sneak some into your flask—opening for bands like the Mystics. After that we played in some dives like the Cellar, the Funky Monkey and the Fox, where they had fake alcohol and strippers. We'd play from 10 to 6 a.m., usually alternating with another band, which meant we could sometimes pick up another gig on the side. By that time I'd named the band Blackbird. It was somewhere between what we do now and a sort of Allman Brothers/Cream thing."

He'd also spent some time in 1968 and '69 playing bass in the Texas Storm, the band that began to bring his brother Jimmie some acclaim, but left when Jimmie's regular bassist came back. The Storm played Austin fairly regularly, and it may have been optimistic reports from Jimmie that caused Stevie Ray to relocate Blackbird to Austin in 1972. Not that Austin was wild about pyrotechnic guitar in '72. Willie Nelson had just moved back home and anybody with a plug-in guitar was probably trying to emulate Waylon Jennings rather than Jimi Hendrix. Blackbird played a lot of gigs in the heavy metal club, Mother Earth, as well as at clubs on Austin's black and Mexican East Side.

"We never did play Armadillo World Headquarters," Stevie Ray says, referring to Austin's best known beer joint of the era. "It was hard to get gigs there."

In fact, work was so hard to get that he broke the band up and went to work with former Leon Russell buddy, Marc Benno, in his band, the Nightcrawlers. The band went to L.A. and spent a lot of time in the studio "making a record that never came out," Stevie says wryly. Upon returning to Austin, he joined the Cobras, Austin's longest-running blues band, an outfit that has

featured most of the finest players in town at one time or another. He stayed with them from 1975 to '77, before starting his own band, Triple Threat, with W. C. Clark and Lou Ann Barton. "Oooh," he says today, "that was a mess. Everybody wanted to be the leader at once." It went the way most bands with that many volatile egos go, and then Chris Layton, Stevie's current drummer, showed up on the scene, and Double Trouble was born.

"At first we had Chris on drums, me, Johnny Reno on sax, Lou Ann on vocals and Jackie Newhouse on bass. We got along fine for a while. But with the Cobras and Triple Threat, we'd been playing straight blues. I got to stretch out more in Double Trouble, and that's one reason Lou Ann and I didn't get along. She didn't like my Hendrix stuff."

Ah yes, Jimi Hendrix. The guitar player Stevie worships the way Mike Bloomfield worshipped B. B. King. The single most identifiable influence in his sound. The man with the "king tone," as Stevie Ray calls it. A lot of the criticism Stevie's gotten since stripping Double Trouble down into a trio two years ago, is that he sounds too much like Hendrix. "I play too close to Hendrix?" he says, goggle-eyed, when confronted with this criticism. "Man, I consider that a compliment! Everything he heard he improved upon. There hasn't been anybody since that could touch him. I'd like to think that I'm taking it further."

Whether or not he is, Stevie Ray Vaughan has managed to wow plenty of people in the past couple of years. He and Double Trouble have been one of the few Austin blues–based bands to make it past the local blues circuit into national and international visibility. At 1982's Montreux Festival he was heard by David Bowie, who had already decided to opt for a more traditional guitar, bass and drums type of classical rock 'n' roll sound. Bowie decided he wanted Stevie Ray on his forthcoming album, to be produced by another guitarist, Nile Rogers. At that point, Stevie's management was in the process of shopping some tunes that he'd recorded at Jackson Browne's Down Town Studio in L.A. with the Double Trouble trio. Suddenly, with two careers on his hands, Stevie Ray found himself in New York last fall, making Bowie's **Let's Dance** album.



Dave Plastik

"Making that record was fun all the way," he recalls. "David would just say 'Plug in,' and I'd do the guitar part after the vocal. He was real easy to get along with. I was there for three days and played for a total of about two hours. There were only a couple of takes for each tune. Nile was real good at helping to give suggestions as to what to do next, but pretty much it was just plug in and play." He did, and there is very little doubt that at least a part of the musical reason *Let's Dance* became an immediate smash single was due to Stevie Ray's hooky guitar lines.

After the album was released,

however, Stevie had a dilemma. Bowie's touring band was rehearsing in Dallas at the new Communications Center, and word had come back from Stevie Ray's manager that **Texas Flood** had been picked up by Epic for release in June. He knew that his own record was closer to what he wanted to do, but he had made his commitment to Bowie. "I really enjoyed making **Texas Flood,**" says Stevie. "I got a real feel for doing it myself. It was mostly just us three, focused on what we do best. It took us about three days."

Everything blew up on the very eve of the Bowie band's departure for their European date, in Belgium. Stevie Ray was presented with a contract to sign, and depending on who you talk to, either refused to sign it or was told to refuse. The reason for his decision also depends on whom you ask. Bowie's people take the position that Stevie's management, flushed with superb press notices after a gig at New York's Bottom Line, suddenly upped the ante, declaring the money they were being offered not enough and making demands that the Bowie tour re–route itself around Double Trouble's promotional needs, including cancelling a gig so that the band could play Montreux again this year. Stevie Ray's people, too, say that finances were an issue, although the figures they quote off the record and the figures Bowie's people quote off the record are wildly disparate. One thing that's not in dispute is the statement Vaughan's management issued saying that "The monies offered Stevie Ray Vaughan to perform as lead guitarist and vocalist for a six–month period were the sort of monies offered to any back-up musician or sideman in need of six-month's work. David Bowie's management assured Stevie Ray Vaughan that all of the musicians had signed the same contract."

According to a spokesman for Bowie, "David did not restrict him in any way, as long as it did not conflict with the tour. David has no problem with anyone promoting product. We're disappointed that the people around Stevie Ray Vaughan have grabbed every opportunity for a publicity stunt." Whatever prompted the refusal to sign the contract, two things are indisputable: the contract wasn't signed, and the Bowie tour has Earl Slick on lead guitar.

Stevie Ray's not worried. Double Trouble is putting together an extensive tour that will show the rest of America what the regulars in Austin's blues joints have known for some time: that this is an amazing guitar-player.


Ed Ward

Stevie and Double Trouble: Chris Leyton and Tommy Shannon.

Surprisingly, Stevie has a very relaxed, almost undisciplined approach to practice and rehearsal. "The first thing that happens when I pick up a guitar," he says, "is that I have this lick I play, and I just do it. Then I mess around, trying to find something I've never played before. I look for chords that fit, good sounds. See, I don't read music, although I'm starting to read chord charts, thanks to David Bowie. Really, sometimes I have to ask the guys what key I'm in! But I'll play along with a record or whatever comes to mind.

"Before I go on stage I mostly warm up by playing whatever I feel, because when I go out there, all I can do is floorboard it," he says with a grin.

The core of Stevie Ray Vaughan's arsenal is a quartet of vintage Fender Strats. He's got a 1957 blond, a 1959 with a 1963 rosewood neck, a 1962 with "an imitation Fender neck" and a 1964 with one pickup. All pickups are stock. The only modifications on the guitars themselves are that the '57 has Gibson bass frets and the '59 has a left–hand tremelo. Other guitars, which he uses mostly for fun, are a 1958 dot 335 Gibson, a National Duolian metal-body steel guitar, a serial number 0704, which Stevie thinks is the same instrument finger-picking whiz Blind Blake is pictured holding on page 220 of *The Devil's Music,* a history of the blues; and believe it or not, a Kay solid-body electric guitar. "I always use Fender medium-gauge picks," he says, "and I play with the wrong end."

His strings are GHS Customs, in .013, .015, .019, .028, .038 and .056.

Amplifying the patented Stevie Ray Vaughan sound are two Fender Vibroverbs ("Numbers five and six," he notes proudly), two Super Reverbs ("I use 'em off and on"), a Marshall with two 12s ("It's really like an overgrown Twin"), two Studio Master Valve Lead Masters and, on **Texas Flood,** one of the legendary Dumble amps. "It was Howard Dumble who introduced me to Jackson Browne, which is how we wound up in his studio. His amps have that old, clear Fender or old Marshall tone."

As far as effects, most of them are done by the guitarist himself. He does use a Vox wah-wah, a tube screamer and "I use reverb all the time and sometimes the tremelo." And that's it.

But with Stevie Ray, as with many of the very best and most influential and inventive guitarists, the point is not the many effects pedals and gadgets currently available to modify the sound. It all comes from a love of playing, a desire to keep exploring the furthest reaches of musical expression and the instrument, and enough talent to keep his fingers busy for many years to come. Don't just take my word for it, either; wait til Double Trouble comes to your town, and see for yourself. ■

Ed Ward is the author of *Michael Bloomfield: The Rise and Fall of an American Guitar Hero.*



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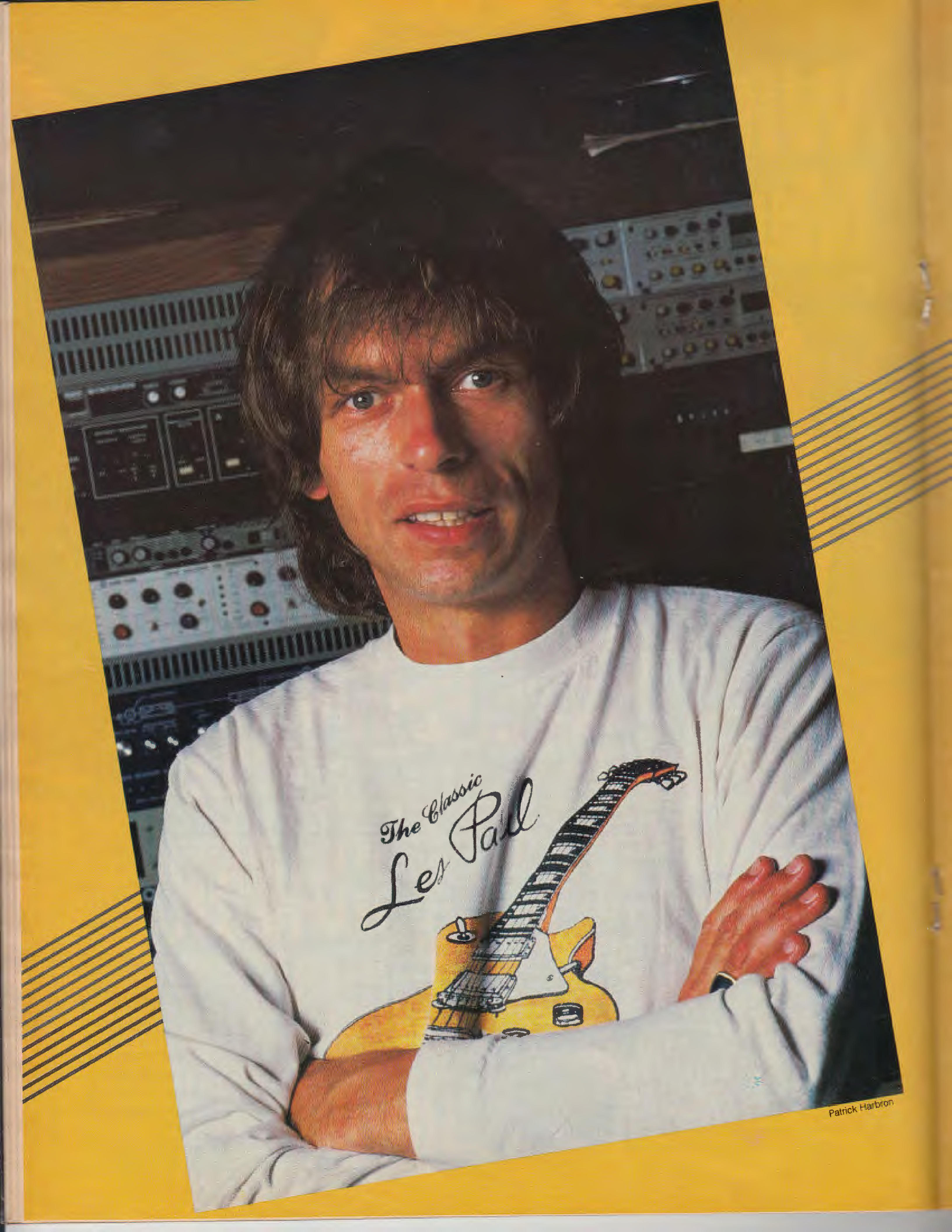
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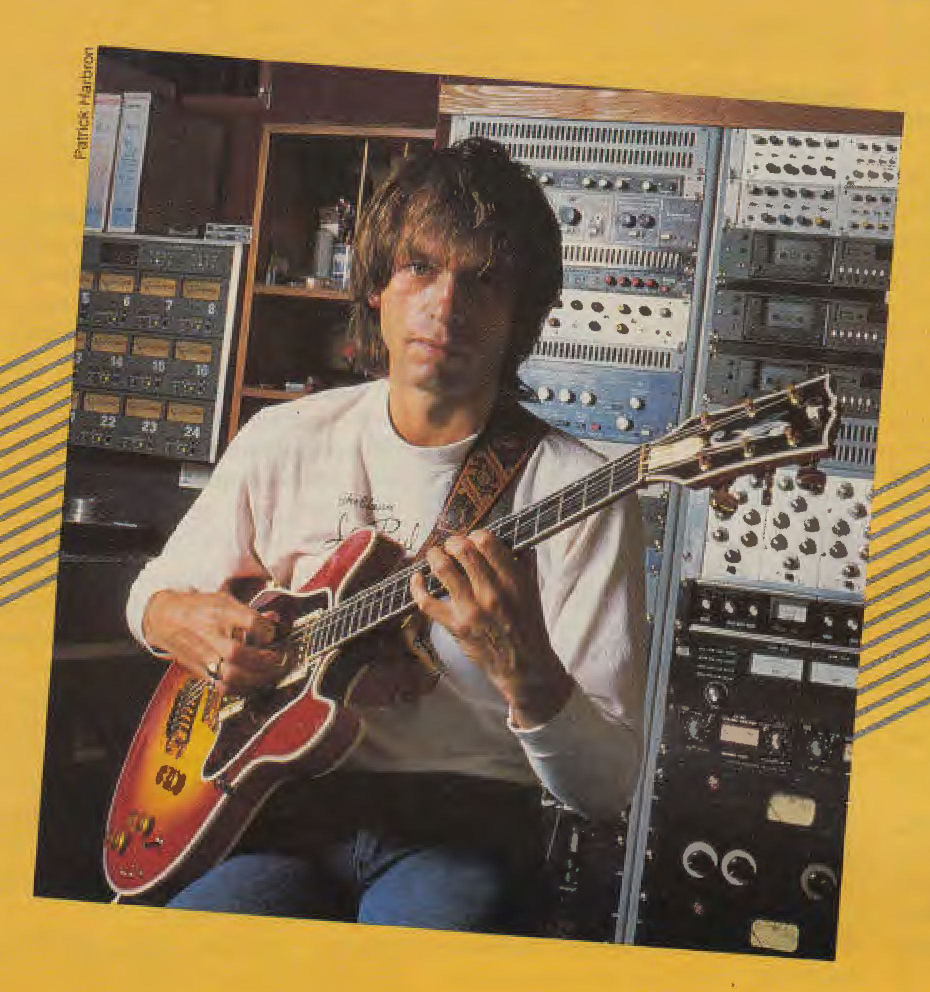
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Patrick Harbron

Asia's at the top of the charts. Here's Howe.


Patrick Harbron

Steve Howe of Asia

VIRTUOSO OF THE ROCK GUITAR

BY JOHN STIX

IN THE EARLY 70s THE proponents of Britain's Art Rock movement effectively leashed the electricity of rock and dressed it up in a tux. Groups like Yes, King Crimson, Genesis and Emerson, Lake & Palmer traded spontaneity and spunk for precision and musical sophistication. Musically, the mix was adventurous and demanding, too complex for Top 40. But while many critics and fans were shouting bravo, others cried foul. Was this really rock 'n' roll? Weren't these Elizabethan fops just a mite pretentious?

By the mid–70s, devotees of serious experimentation and sustained musicianship were turning their heads away from Art Rock toward the jazz/fusion sounds of Chick Corea, Weather Report and John McLaughlin. But in forming Asia with ex-U.K. and King Crimson bassist, John Wetton, veteran Yes guitarist, Steve Howe, created a virtual All-Star lineup of Progressive Art Rockers. With fellow Yes–man, Geoff Downes, on keyboards, and Carl Palmer, as in Emerson, Lake &, on drums, Asia seemed to many nothing less than a second coming of the Movement. Yet their debut album replaced classicism with a streamlined song structure and lyrics expressly designed for modern radio play. It was a resounding commercial success, Billboard Magazine's Number One album of 1982, causing purists to call it watered down sludge, while rockers made it Top 40.

In Montreal, preparing Asia's second album, **Alpha,** Steve Howe stands aloof and above the battle. He's already earned his stripes and his riches. His place in rock history is assured. With his preference for playing lines through chords, notes that suggest chords rather than the chords themselves, Howe is an architect of sound textures. His style is as unique and distinctive as that of Andy Summers or Eddie Van

Halen.

GUITAR spoke with Steve about the evolution of his guitar style, his approach to songwriting, his days with Yes and the formation of Asia.

G: Do you recall when you knew you had your own style?

STEVE: I'd always wanted to have my own guitar style, but other people said I had one before I was aware of it. I remember thinking: Are you sure I have my own style? I wasn't so sure. In 1968 I was in a band called Tomorrow when I realized there were things I did that other guitarists didn't do. I've always enjoyed not using the ordinary guitar licks, for instance. For a long time people played blues guitar. Although I like playing blues guitar, you don't hear me playing many blues phrases. In some ways it's a question of finding the most obvious things I play and then digging in around them to be more unusual and more original. I'm not limited to just one instrument. I've played a bit of mandolin, the koto and some steel guitar, because the guitar isn't always enough for me. I also use them because I may not have found the right guitar part. When you don't know what to do, sometimes it's easier just to do something completely different.

G: Do you have an approach to soloing?

STEVE: I certainly like to know the changes. I like to immediately establish something when the guitar enters. It can be a tune or a theme, but I don't like to wander in without confidence. In *Heat of the Moment,* when we get to the back chorus with the solo over it, I could have come in and improvised. But I came in with a tune. Something usually comes to me to start off an idea. The real test is in developing that idea. I also think about the climactic approach. That's why I don't hover in the same area of the neck for too long. I don't think it gives my playing enough scope if I sit in one area of the neck.

G: Do you have a problem editing yourself?

STEVE: There have been times when I've played more. A lot of it has to do with the balance of the music itself. I can remember times in the early to mid-70s when I was consid-

JOHN WETTON



Ebet Roberts

John Wetton's singing and bass playing have already become a trademark of Asia's pop sound. He started his career with King Crimson in the seventies and has been a formidable presence ever since.

G: How did you first get interested in music?

JOHN: I come from a musical family. My brother was an organist and choirmaster at my church in England. I had to learn bass lines because when he was practicing at home he didn't have any bass pedals to play on. Playing Bach pieces gave me a fascination for the relationship between melody and the bass line.

G: Did playing in fusion type bands like King Crimson and U.K. force you to study the bass in a different way?

JOHN: King Crimson certainly did. I began writing seriously for the first time. I was also shot to the front of the stage as a vocalist, which I enjoyed very much. It was a good building period for me. But after Crimson I became less flambouyant, in that I regarded playing the instrument as something that enabled the song to work. It was no longer something I tried to play as a lead guitar, which is what I did in Crimson. On half of those gigs I was blasting away with a fuzz tone on all the time and getting weird harmonic stuff. But there are certain limitations to being a virtuoso bass player. There are quite a few of them around. Unless they write songs their longevity is only as long as it takes for someone to come along and play faster.

After Crimson broke up, I felt very frustrated. I went with Uriah Heep and Roxy Music over the next two years simply because I couldn't find the right people to play with. It was better than sitting home starving.

G: Has Asia tried to divorce itself from the 70's progressive movement?

JOHN: We've not ignored the fact that we were part of the 70's movement, but we decided that the main strength of our band now is not in taking extended solos. We wanted to go back to songs.

G: Do you have a particular bass that feels like home?

JOHN: I still use the same Fender Precision that I've used for the last 16 years. I bought it in 1967 for $70. On **Alpha** I also used a Rickenbacker and a modified Gibson Victory bass. But the Fender is still the king. I don't know what I'd do if I lost it.

G: What modifications did you make on the Victory bass?

JOHN: It has a wider and flatter neck and frets, so it's more like an EB3 neck. The real modification is the addition of a trigger device so I can play the Taurus Bass Pedal from my bass. Robert Moog set it up so I can play the same note on the pedal as I'm playing with my hands. I also have another Taurus Pedal for my feet. On stage I use the Victory 50/50 with the Fender. The Fender has a Vega Wireless so I can be mobile. Part of the last rehearsals were to decide which bass I'll be using on each song.

■ ■ ■

ered too fast and flashy by the critics. I disregarded them. I was just going along my own little course, which I was happy to do. We had so much going on in Yes that I daresay I was overplaying because everybody else was also doing it. That's what made the production a lot harder with Yes than with Asia.

G: Have you ever thought that you may never play the Yes material again? A whole chunk of your musical career is gone.?

STEVE: Some of it Yes never played again. In time I'll be doing things that recapitulate my career. I'm sure I'll do a couple of songs from Yes. Let the others play bits of Yes. For me it lives in a different world now.

G: How do you feel about Yes getting back together?

STEVE: I have mixed feelings. It's a bit like putting a mask on. It depends on whether there is a creative rebirth. I wouldn't want it to sound like the old Yes. It's too easy for them to do that. They will need something musically exciting.

G: What do you remember from those days?

STEVE: Time and memory change things greatly. I think of Yes in '72 and '73 with **Fragile** and **Close to the Edge.** That's when we reached our highest point with the best intentions. I would also say those were the definitive band members. I remember when we recorded *Roundabout,* that we thought we had made one of the all-time epics. Jon Anderson and I wrote that in Scotland. It was originally a guitar instrumental suite. You see, I sort of write a song without a song. All the ingredients are there—all that's missing is the song. *Roundabout* was a bit like that; there was a structure, a melody and a few lines. When the Americans wanted us to edit it for a single, we thought it was sacrilege. Here the song was so well-constructed and quite over the top—but in the end we had to edit it. The song did very well. In fact Jon and I won an award for it in 1972.

G: What did you do in the interim between the breakup of Yes and the formation of Asia?

STEVE: There was no interim. As soon as things went sour in Yes, I got this together. It was low profile. I was just feeling around to see who was available. John Wetton and I played with a few other musicians (Simon Phillips was originally considered for the drum spot) and picked the best of what we had. We didn't have a supergroup concept in mind when we formed Asia. It just happened that the quality of the musicians I needed and wanted to play with were of this ilk.

G: Are you a better guitar player now than you were five years ago?

STEVE: I would like to think that after 25 years my technique is very good. Now it's more about who I am and what I want to do with it. I'm not saying I know all there is to know, because I don't. I do hope my technique will continue to improve, but it wouldn't worry me if it didn't. There's a great deal more I can do with what I've already got. What I look for now are certain leaps. For several months I'll be at what I call the normal standard. Then one day I'll think of a shape or some way of moving on the fretboard that I hadn't thought of before, and that will start a leap.

For example, side three of **Topographic Oceans** was my 1976 leap. I went from thinking that I shouldn't play certain cliches, to realizing I could twist some of them in different positions and related keys. There were intense sections on that album where I went back in and made my playing less jazz and more rock 'n' roll. Sometimes a lot of notes don't work well in rock music.

A small leap that I'm doing now has to do with clarity. I'm able to think clearly about what I'm actually playing. When I let myself go, I can wander off into the dark corners of music. At the same time I can relate to what is needed. It's like hearing any piece of music and knowing I can play on it. I expect myself to be able to do that with anybody now. It's a basic talent that I want to keep very much alive. I think I lost that feeling of total flexibility at the end of Yes.

G: Are you a heavy practicer? I'm talking about practicing what you can't play?

STEVE: I'm not studious in that sense. I find progress happens through discovery, not through that

Continued on page 60



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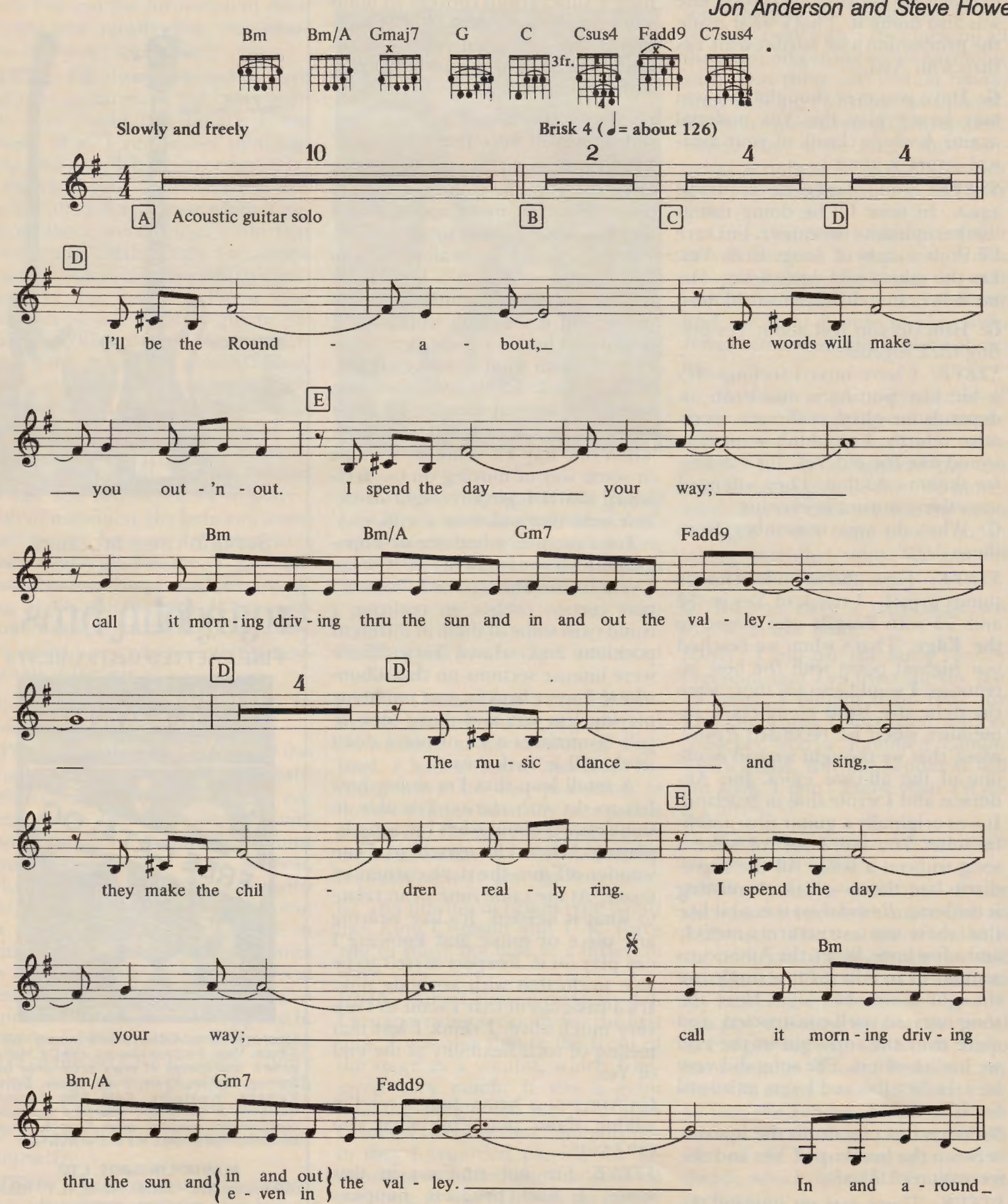
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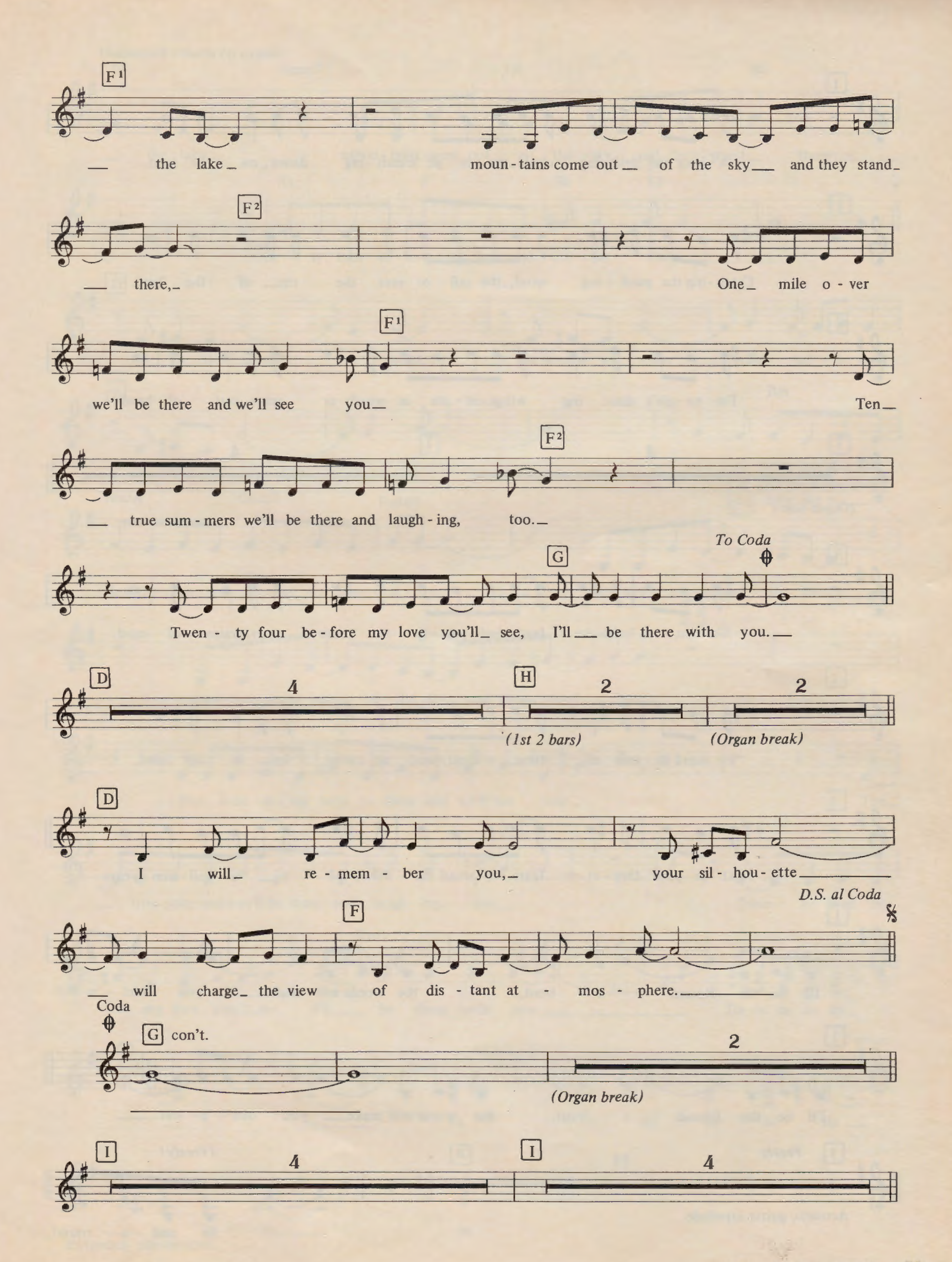
ROUNDABOUT

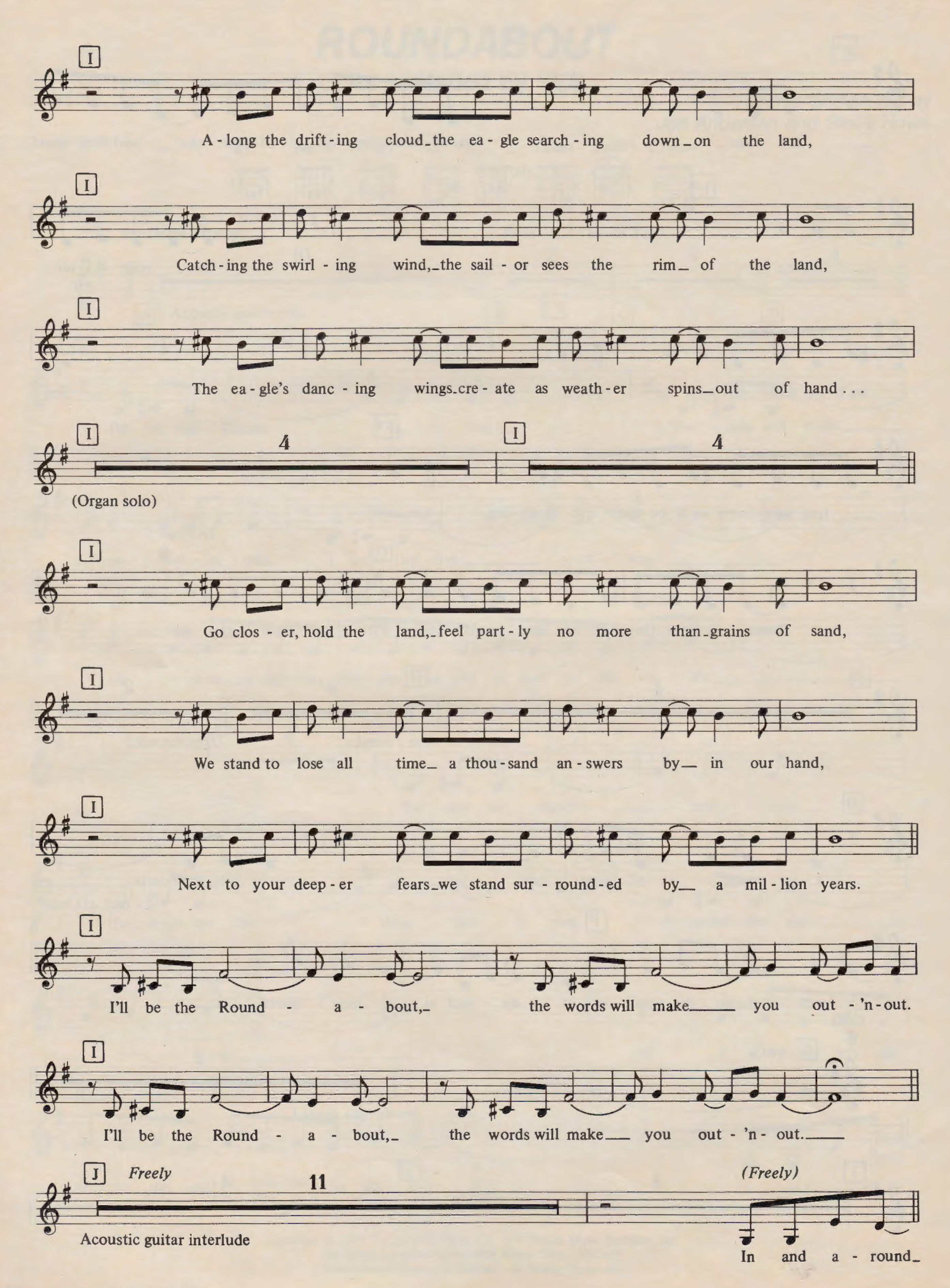
As recorded by YES

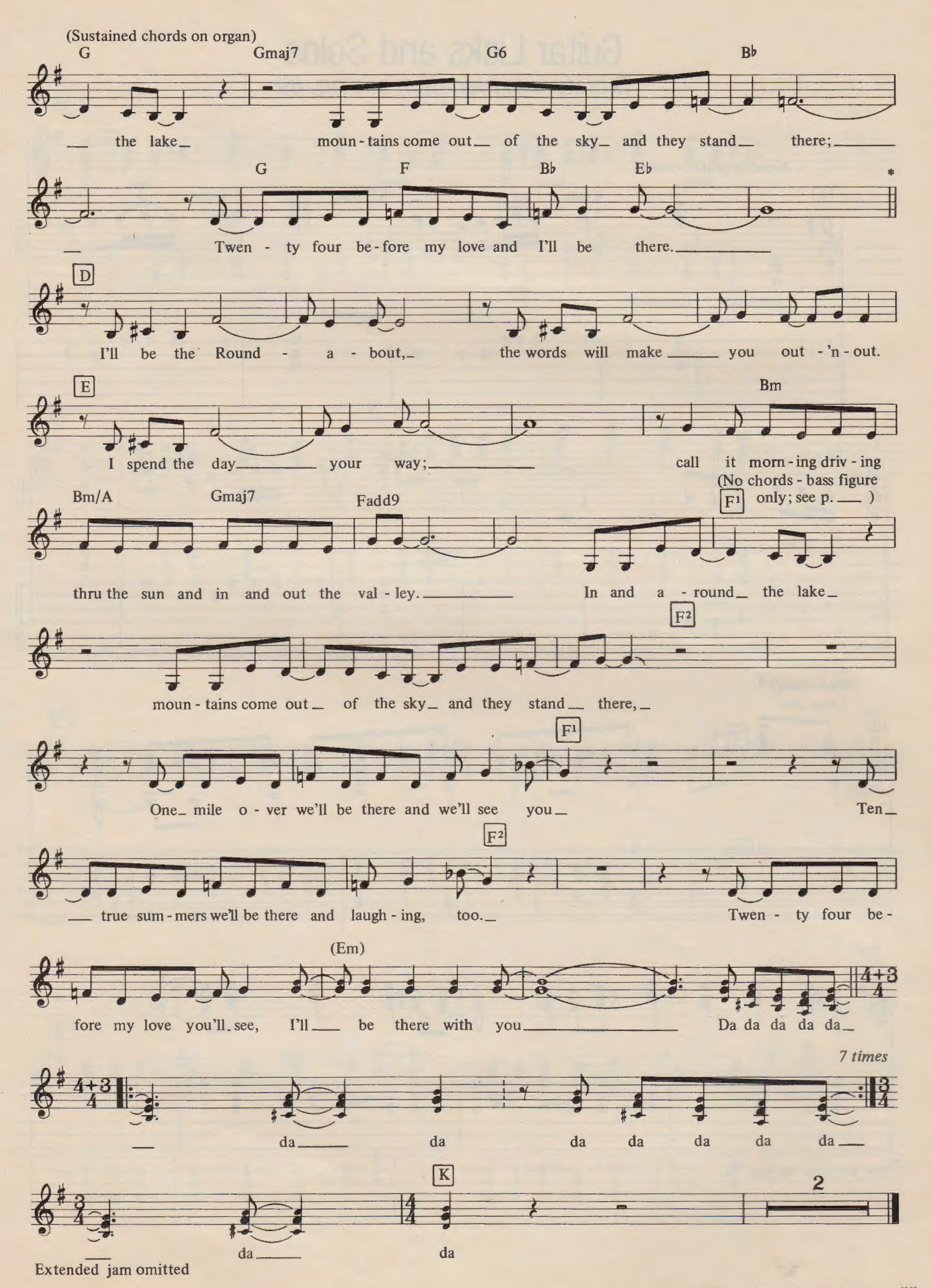
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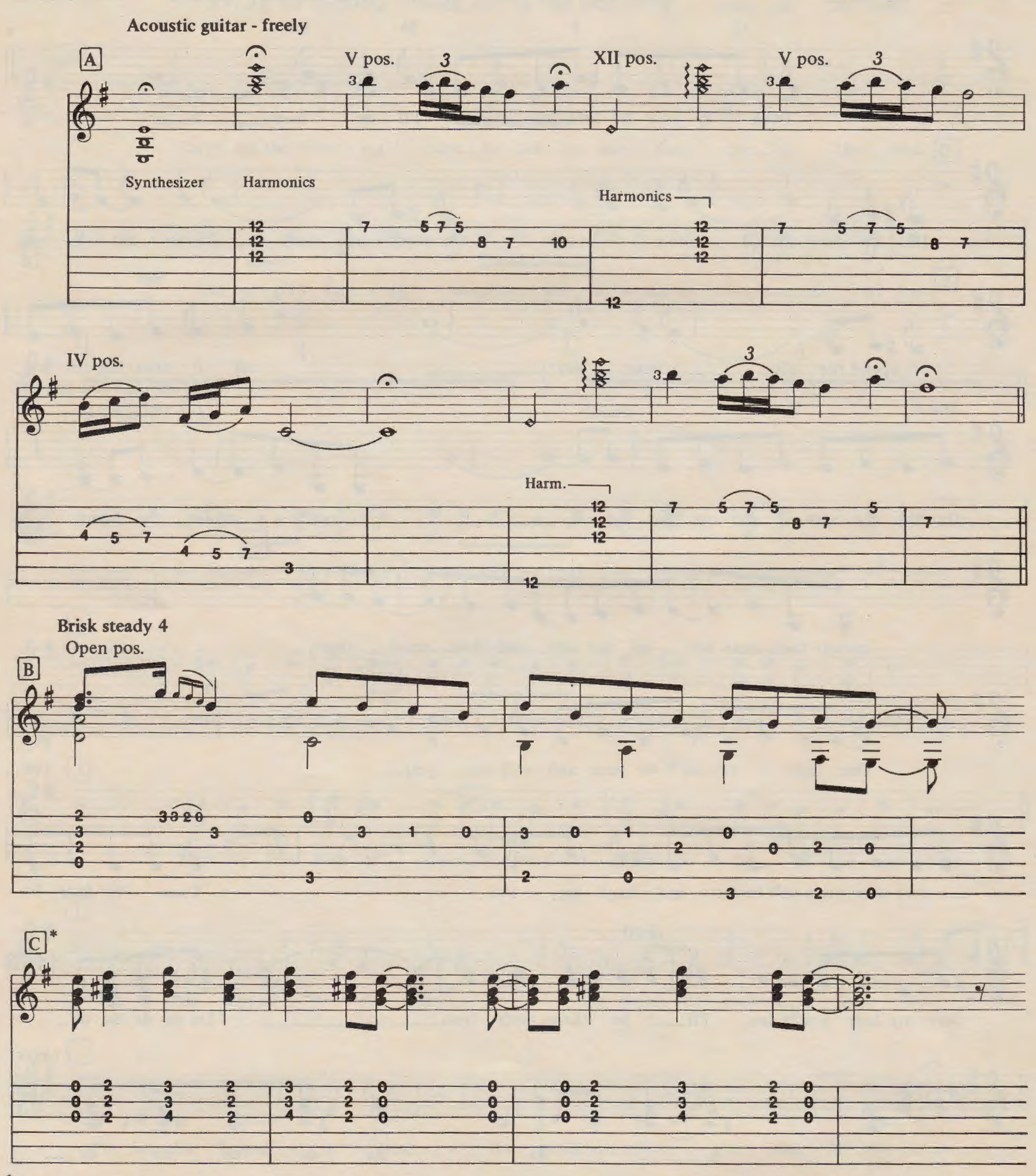

F1
— the lake — mountains come out — of the sky — and they stand —
F2
— there, — One — mile o - ver
F1
we'll be there and we'll see you — Ten —
F2
— true sum - mers we'll be there and laugh - ing, too. —
To Coda
G
Twen - ty four be - fore my love you'll — see, I'll — be there with you. —
D
4
H
2
2
(1st 2 bars)
(Organ break)
D
I will — re - mem - ber you, — your sil - hou - ette —
D.S. al Coda
F
— will charge — the view of dis - tant at - mos - phere. —
Coda
G con't.
2
(Organ break)
I
4
I
4


I
A - long the drift - ing cloud_the ea - gle search - ing down_on the land,
I
Catch - ing the swirl - ing wind,_the sail - or sees the rim_ of the land,
I
The ea - gle's danc - ing wings_cre - ate as weath - er spins_out of hand . . .
I
4
I
4
(Organ solo)
I
Go clos - er, hold the land,_feel part - ly no more than_grains of sand,
I
We stand to lose all time_ a thou - sand an - swers by_ in our hand,
I
Next to your deep - er fears_we stand sur - round - ed by_ a mil - lion years.
I
I'll be the Round - a - bout,_ the words will make_ you out - 'n - out.
I
I'll be the Round - a - bout,_ the words will make_ you out - 'n - out._
J
Freely
11
(Freely)
Acoustic guitar interlude
In and a - round_

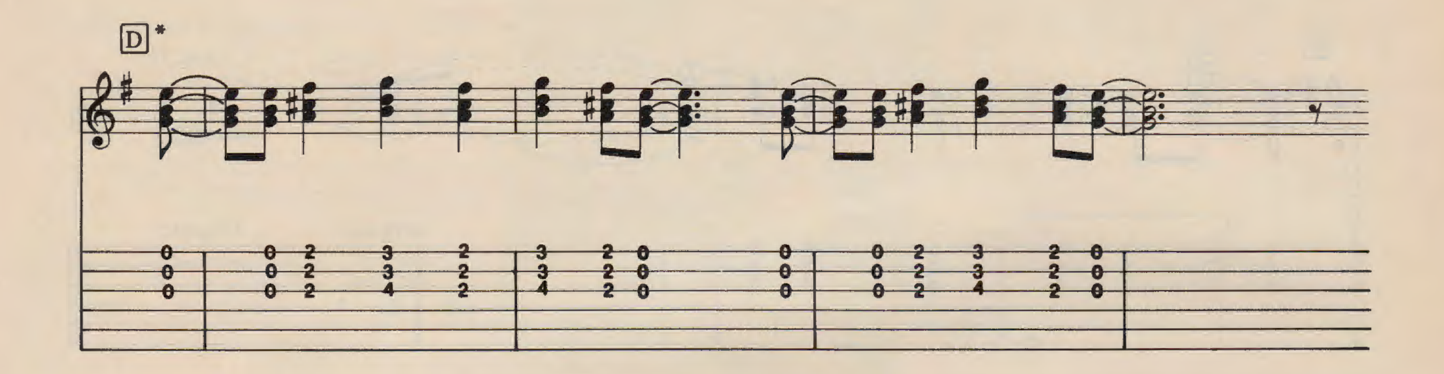

(Sustained chords on organ)
G
Gmaj7
G6
B♭
the lake
moun-tains come out of the sky and they stand there;
G
F
B♭
E♭
Twen-ty four be-fore my love and I'll be there.
D
I'll be the Round-a-bout,
the words will make you out-'n-out.
E
I spend the day your way;
Bm
call it morn-ing driv-ing
Bm/A
Gmaj7
Fadd9
(No chords - bass figure only; see p. ___)
F1
thru the sun and in and out the val-ley.
In and a-round the lake
F2
moun-tains come out of the sky and they stand there,
F1
One mile o-ver we'll be there and we'll see you
Ten
F2
true sum-mers we'll be there and laugh-ing, too.
Twen-ty four be-
(Em)
fore my love you'll see, I'll be there with you
Da da da da da
4+3
4
7 times
da da da da da da da da
3
4
K
4
4
2
da da
Extended jam omitted

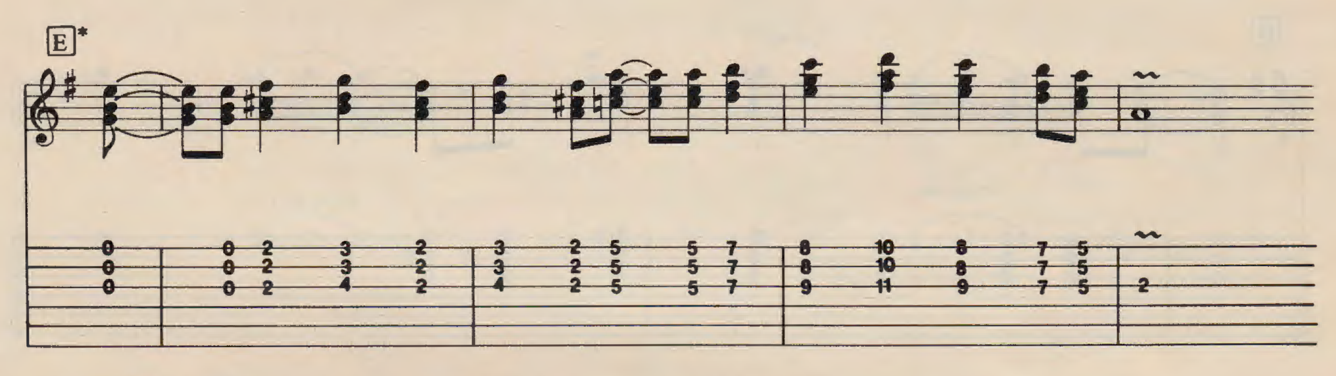
Guitar Licks and Solos

Tablature explanation see pg. 69

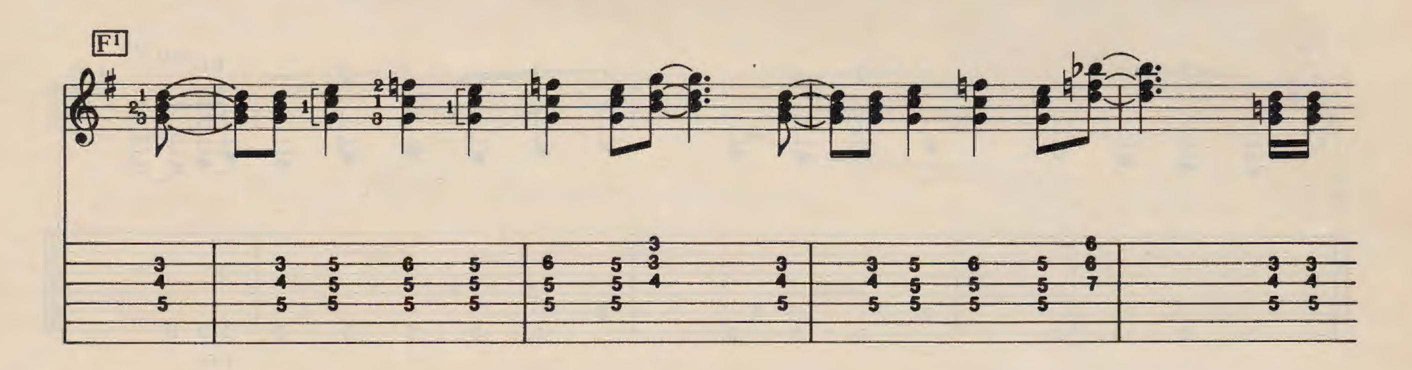


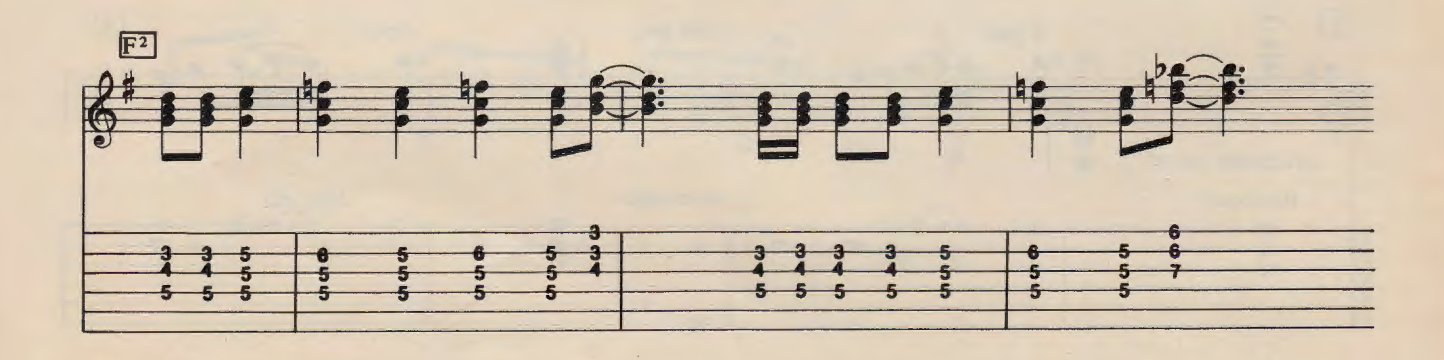
*Also see note on page 70

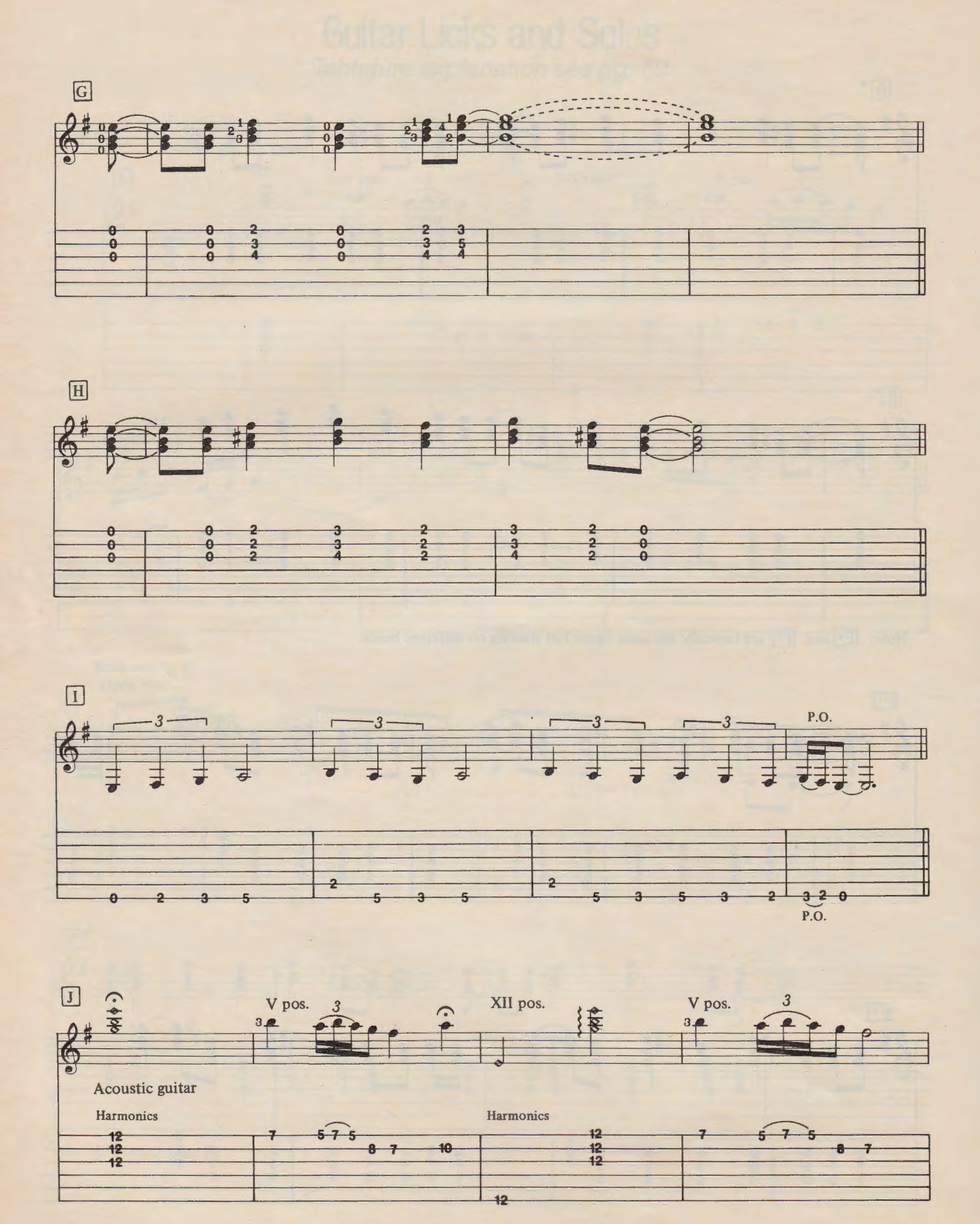


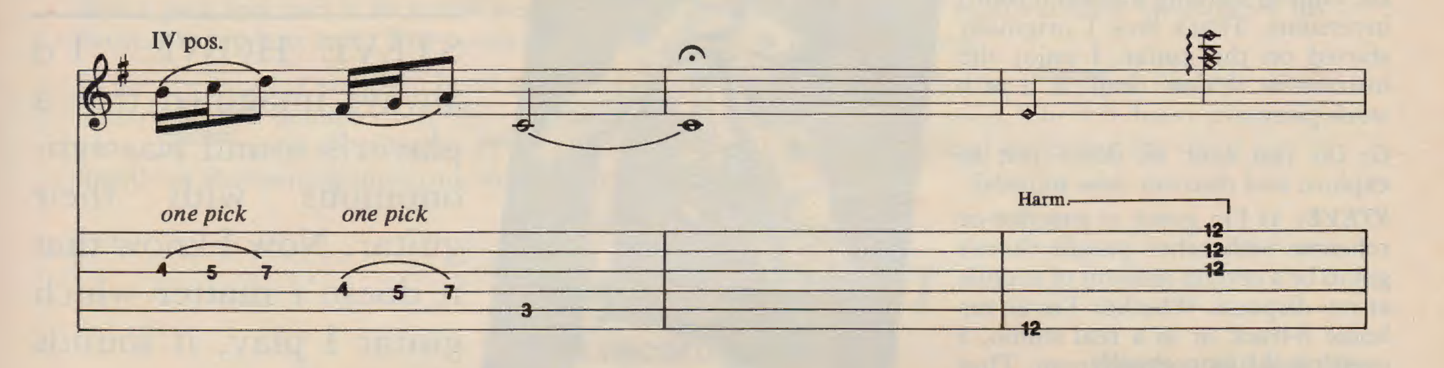


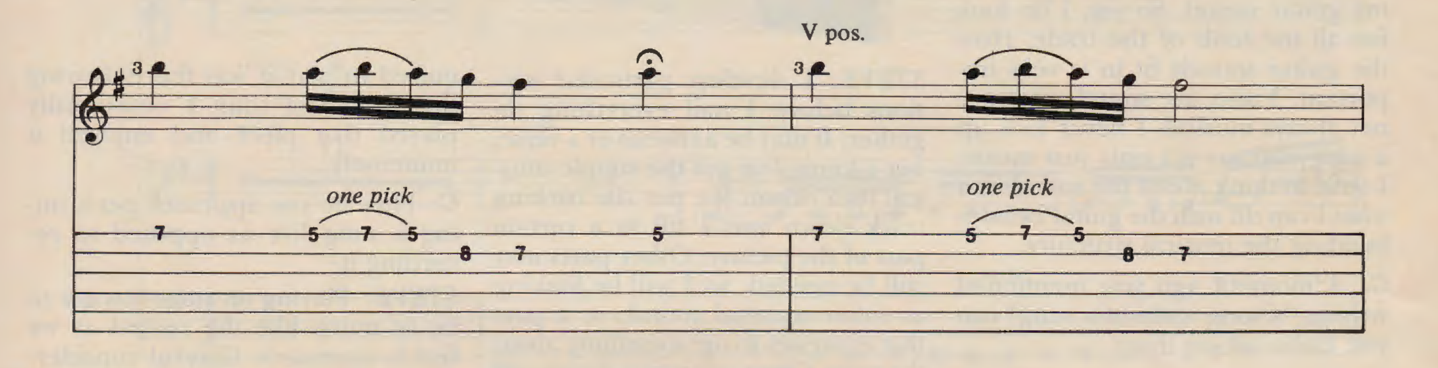
Note: F1 and F2 are basically the same figure but starting on different beats.
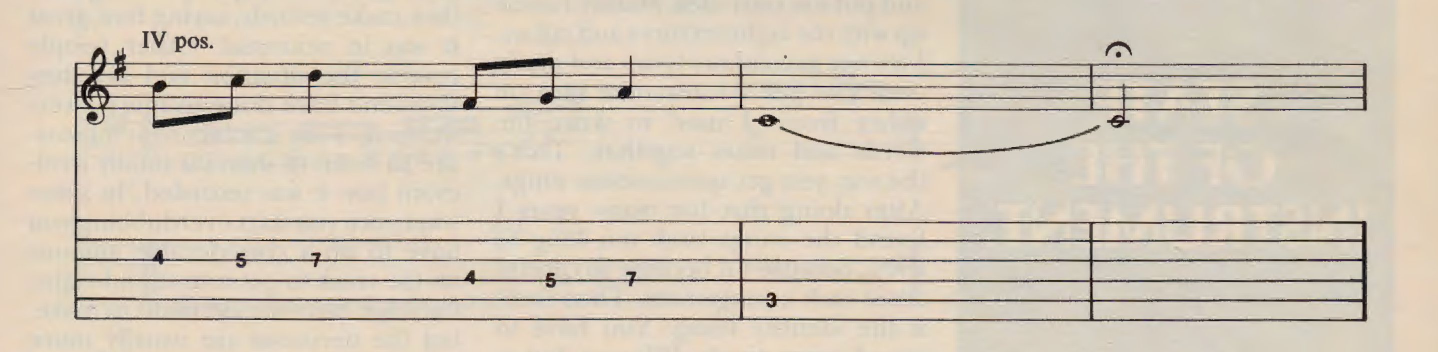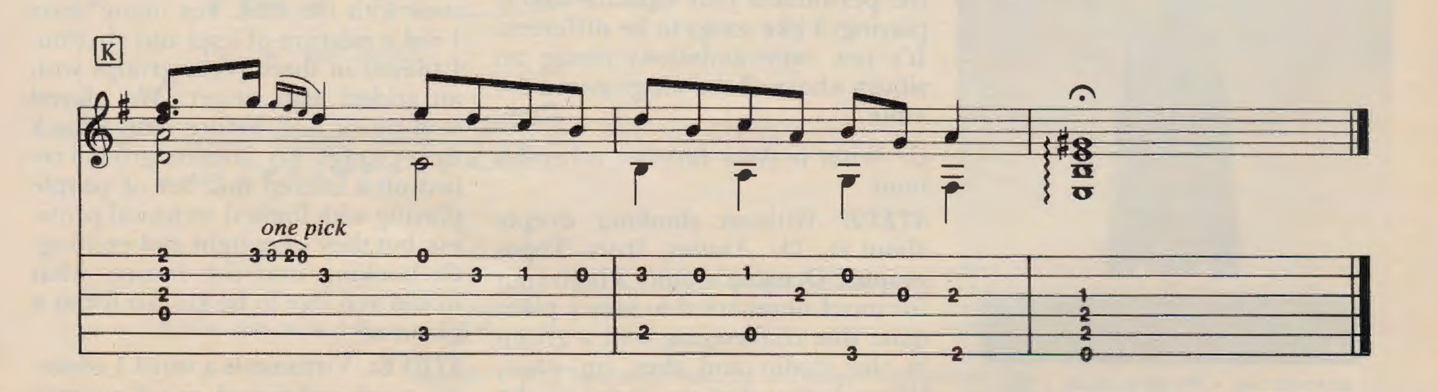





G
H
I
3
P.O.
J
V pos.
XII pos.
Acoustic guitar
Harmonics


IV pos.
one pick
one pick
Harm.


V pos.
one pick
one pick


IV pos.


K
one pick

Continued from page 51

sort of discipline. I obviously know the value of learning scales and chord inversions. That's how I originally started on the guitar. I enjoy the instrument. I don't look at it as a work piece.

G: Do you ever sit down just to explore and discover new sounds?

STEVE: If I'm going to practice or rehearse with other people there's got to be a certain amount of sounds at my disposal. Whether I'm at my home 8-track or in a real studio, I overdub in the control room. That way I play a competent role in developing and contributing ideas to my guitar sound. So yes, I do look for all the tools of the trade. How the guitar sounds fit in is very important. I also use sounds that are not always musical. I never lock up a song and say it's only just music. I tend to think about the sound and what I can do with the guitar besides building the musical structure.

G: A moment ago you mentioned writing "a song without a song" can you elaborate on that?


Ebet Roberts

STEVE HOWE: "I'd always imagined that a player's sound was synonomous with their guitar. Now I know that it doesn't matter which guitar I play, it sounds like me."

STEVE: I develop particular sections before I nail everything together. It may be a chorus or a verse, but I know I've got the simple musical idea down. We put the backing track down and I fill in a certain part of the picture. Other parts may still be needed, so I will be looking at either unusual sounds or a part that expresses to me something about the song. Often your experience will guide you through. Other times you've got to use more inventiveness and pursue your idea. Mainly I come up with the right textures and colors. I try not to combine lyrics and music until I've got a substantial idea on either front. I used to write the words and tunes together. That's the way you get spontaneous songs. After doing that for many years I found the songs took too long to write, because I'd become so careful about each arrangement. Then there is the identity thing. You have to sound interestingly different, but at the same time not far removed from the personality that signifies who is playing. I like songs to be different. It's not very ambitious doing an album where all the songs sound the same.

G: What is your favorite composition?

STEVE: Without thinking deeply about it, *The Ancient,* from **Topographic Oceans,** is quite a high spot for me. I never tried to play a piece quite that challenging with a group in the studio and then on stage. When I played it on stage, all the care and gentleness that was required to play it was there. During the first Asia tour I occasionally played that piece and enjoyed it immensely.

G: How do you approach performing a song live as opposed to recording it?

STEVE: Playing on stage has got to be as much like the record as we feel is necessary. Careful consideration has to be taken for how you make the step from recording to playing live. Many groups moan when they make records, saying how great it was in rehearsal. Other people reverse the situation and say they shouldn't have done so much overdubbing. I say if a record is a pleasure to listen to then it's totally irrelevant how it was recorded. In some ways once you start overdubbing you have to do a considerable amount on the track to get it to sound right. On stage there are decisions to make, but the decisions are usually more about sounds than parts. Usually I'll mix up the parts, but as a rule I will stick with the lead. For many years I did a mixture of lead and rhythm. I played in three-piece groups with an added lead singer. We played soul music and before that, Chuck Berry songs. My favorite groups relied on a limited number of people playing with limited technical prowess, but they were tight and exciting.

G: Looking into the future, what would you like to be known for as a guitarist?

STEVE: Virtuoso is a word I adore. It's a tall order and one I attempt

Continued on page 95



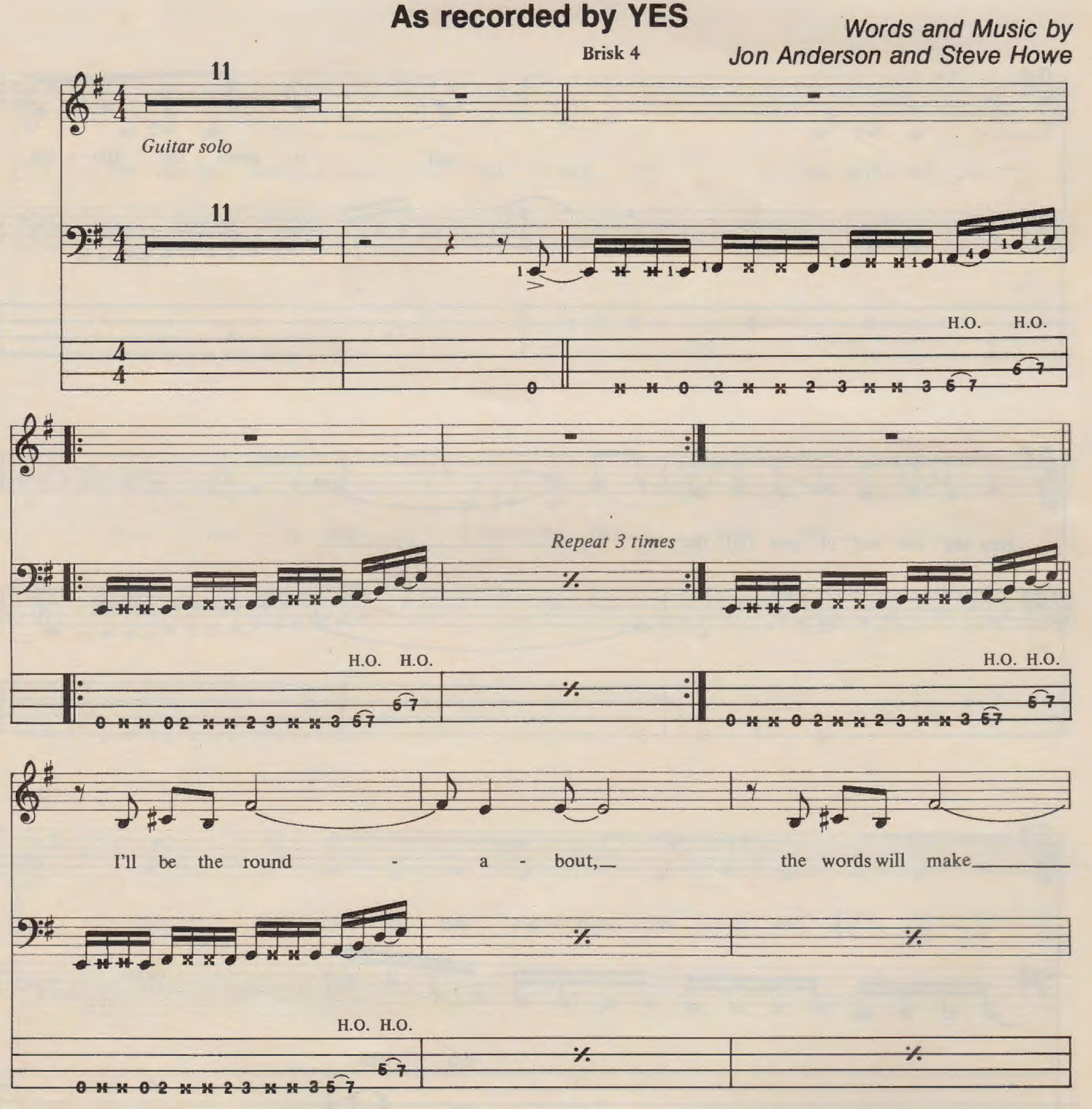
Performance Notes for *Roundabout*

Chris Squier, bass player from the group Yes, developed a unique style in the early 70s. He plays mostly with a pick and uses a Rickenbacher 4001 bass. The song *Roundabout* is an excellent example of his flashy, driving bass lines. The notation used demonstrates how it is played.

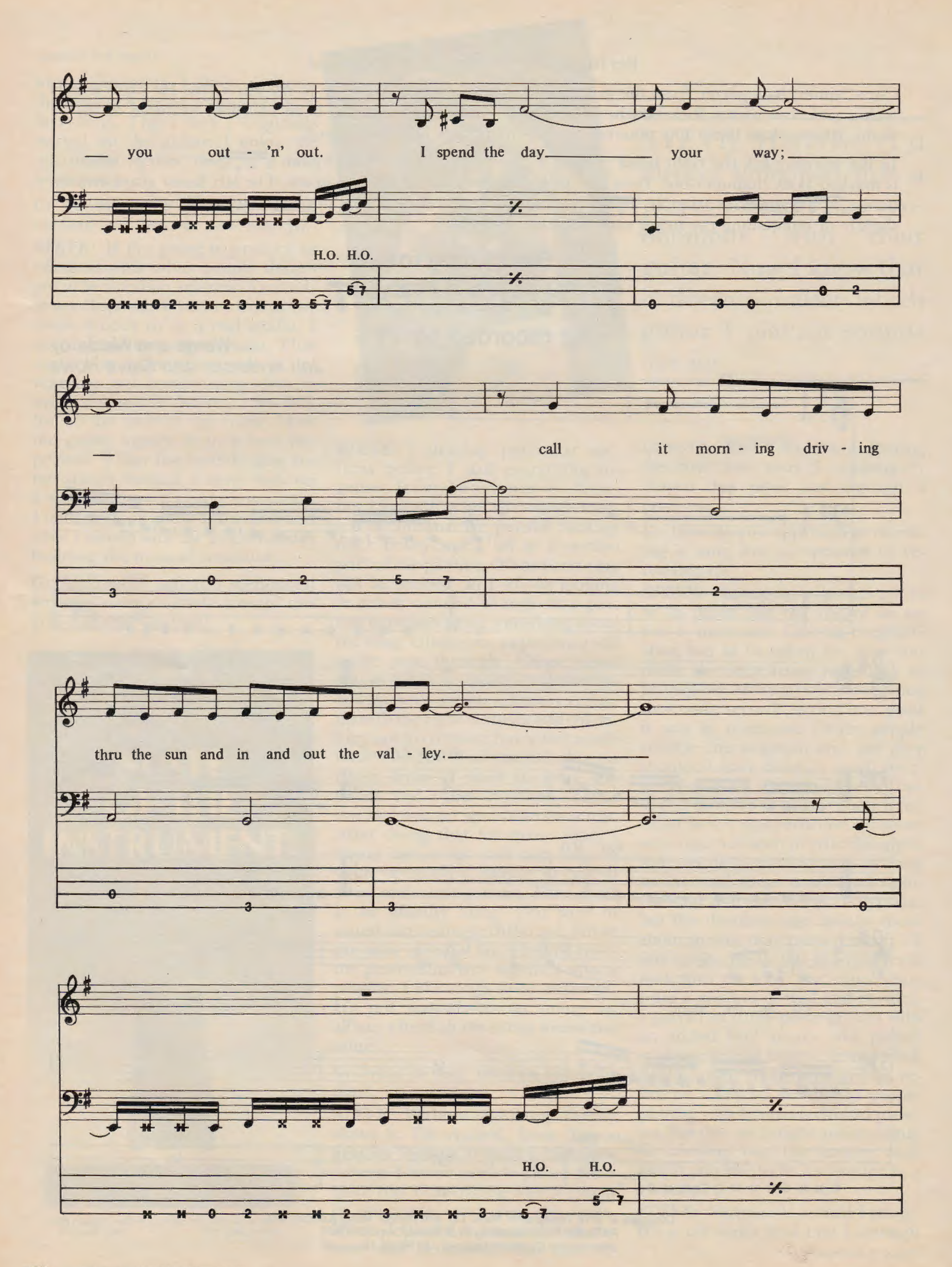
In the opening lick the right hand sustains a constant sixteenth note rhythm etc. except where it is marked H.O. (hammer-on). Here you pick once for each of the two notes. The left hand plays written notes normally; the Xs represent a muffled tone produced by letting the string up slightly or dampening the string with the other fingers.

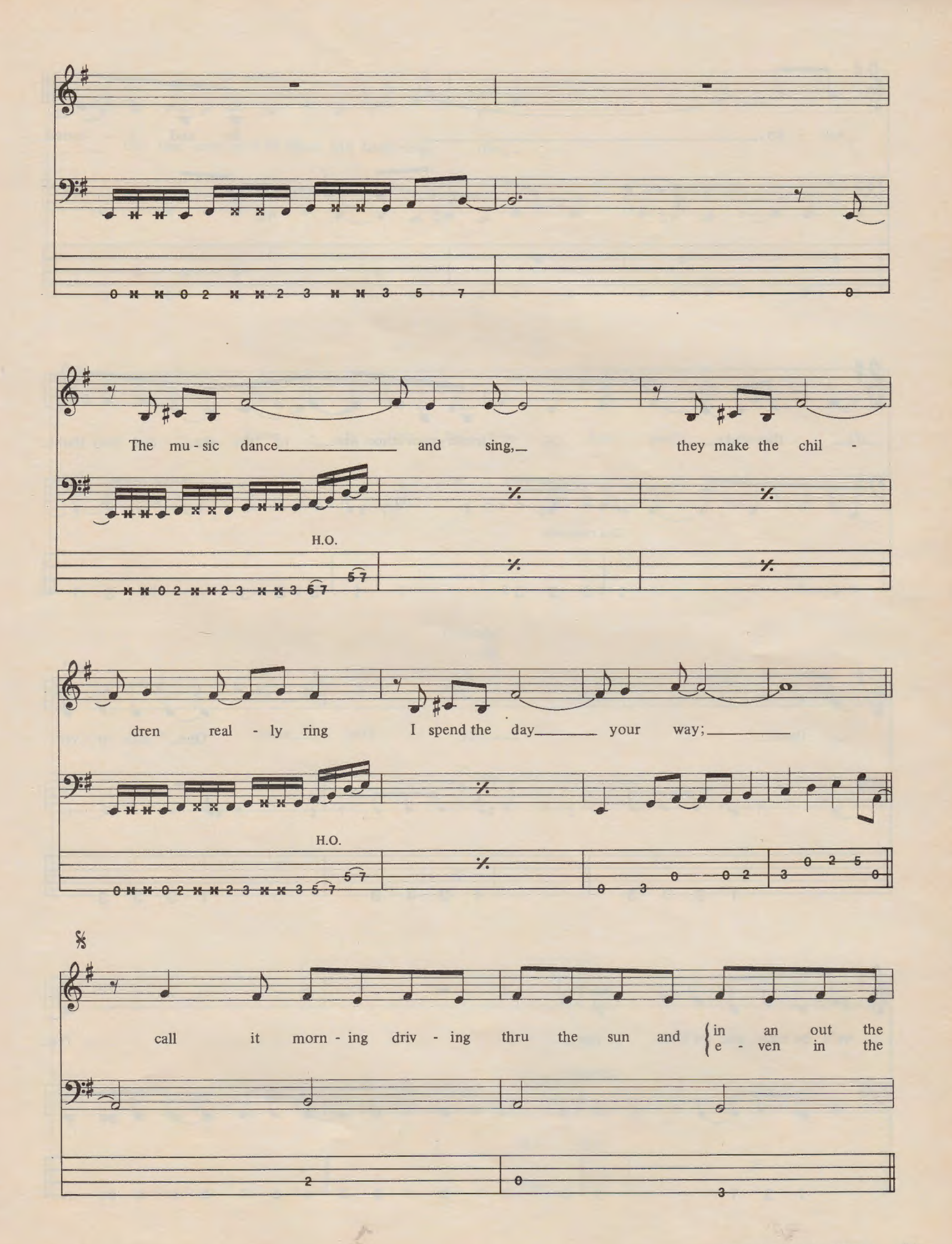
Bass Lines for
ROUNDABOUT
As recorded by YES

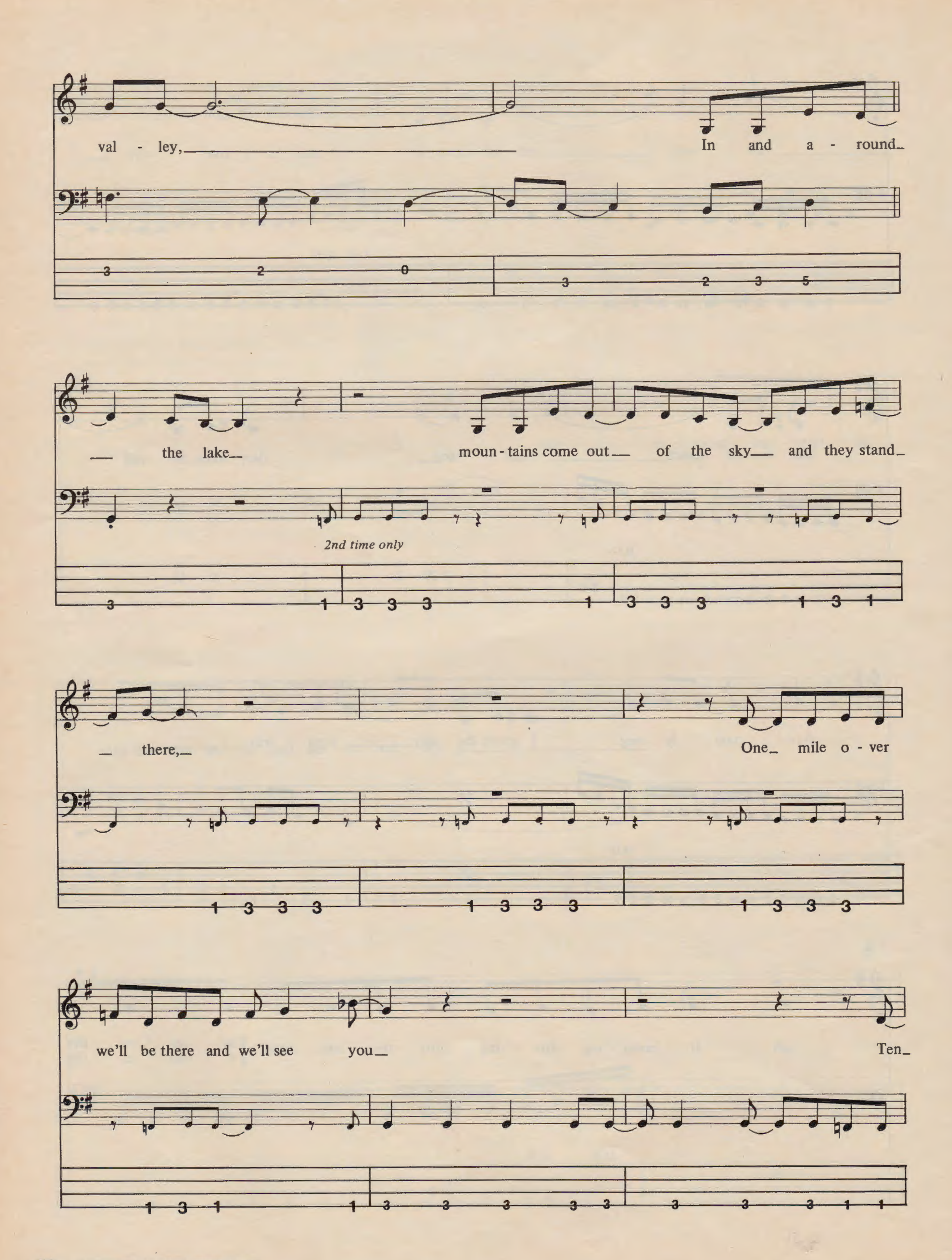
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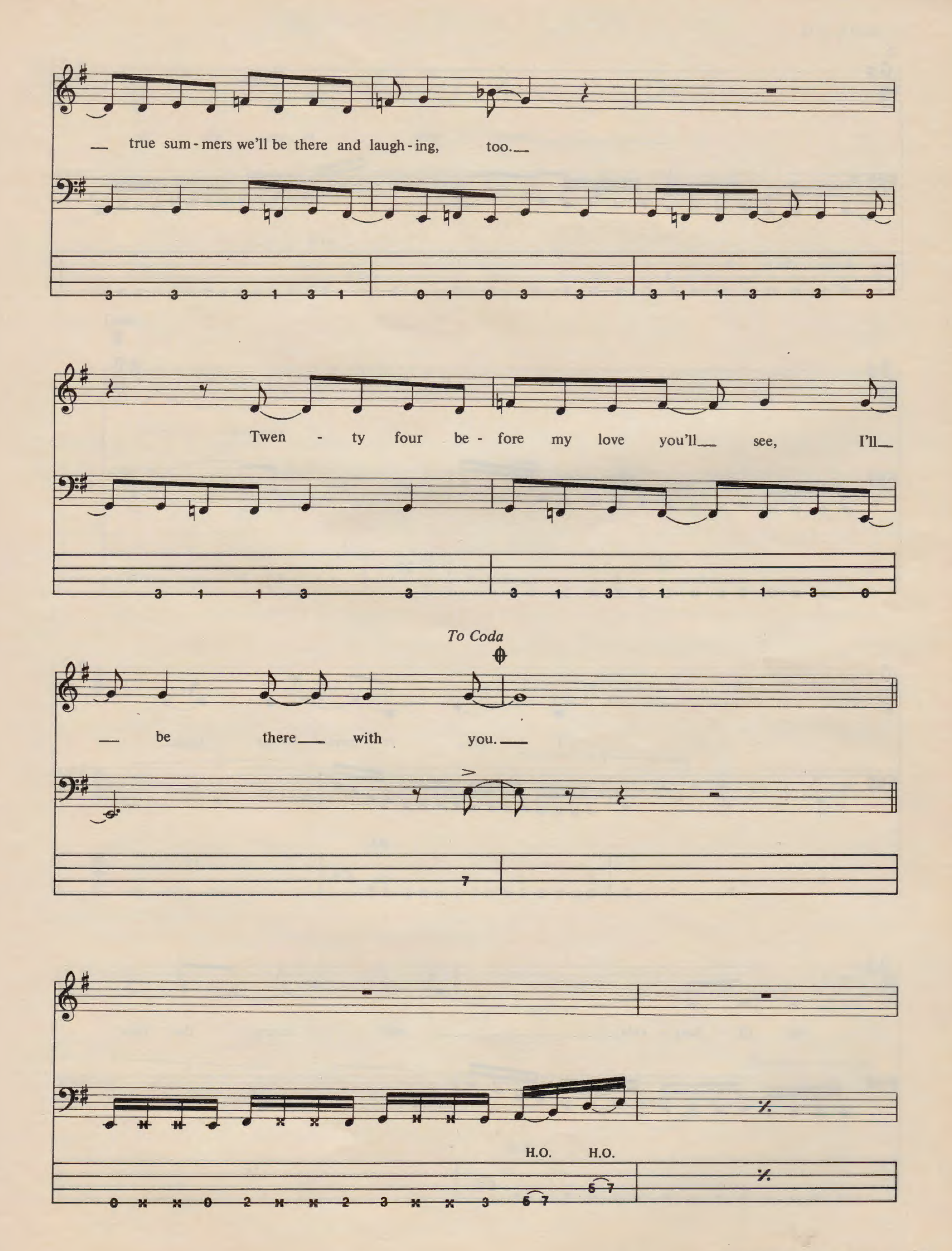
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— you out - 'n' out. I spend the day your way;
H.O. H.O.
— call it morn - ing driv - ing
thru the sun and in and out the val - ley.
H.O. H.O.

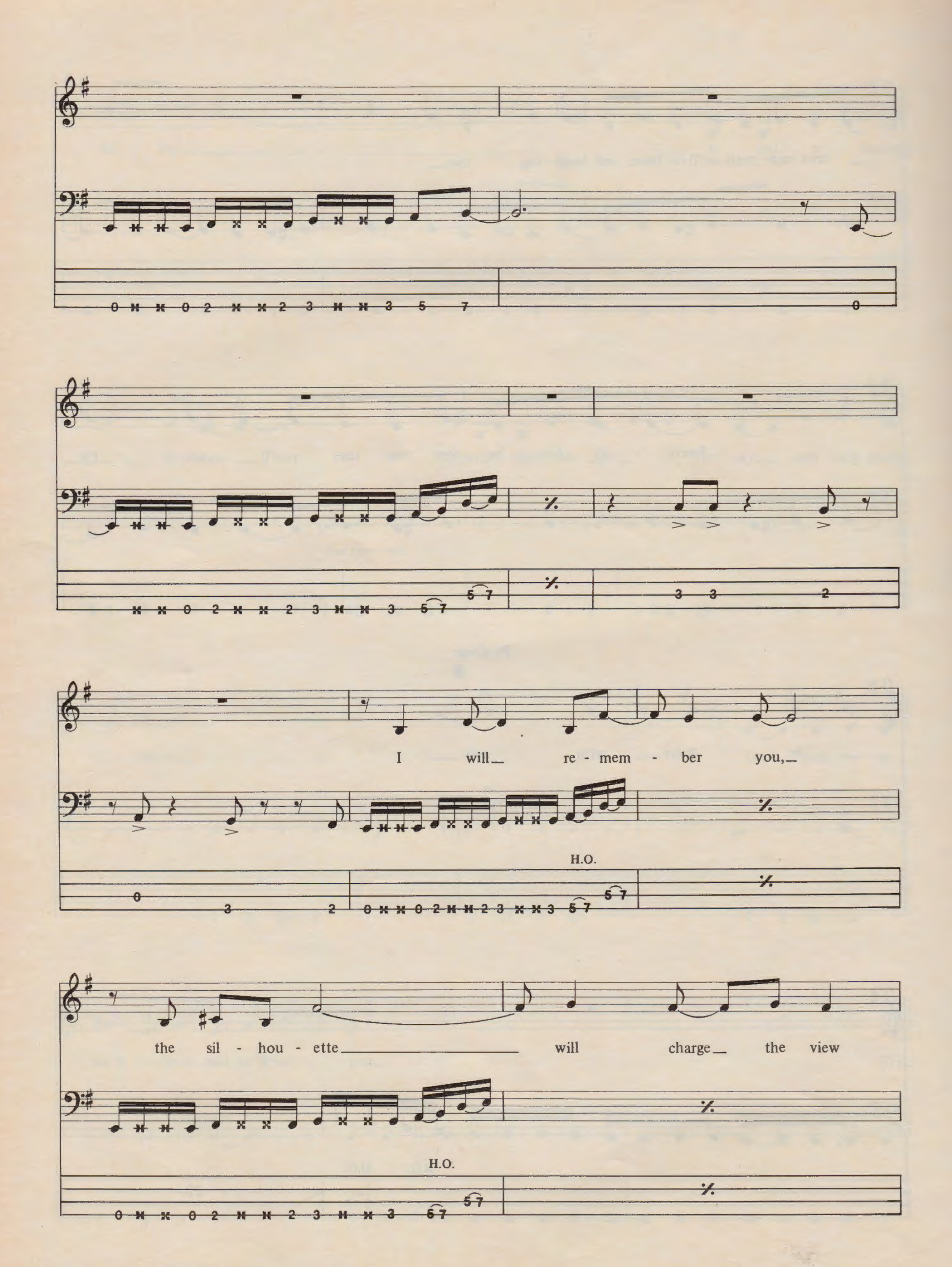

The mu - sic dance and sing,
they make the chil -
dren real - ly ring
I spend the day your way;
call it morn - ing driv - ing thru the sun and
in an out the
e - ven in the
H.O.
H.O.

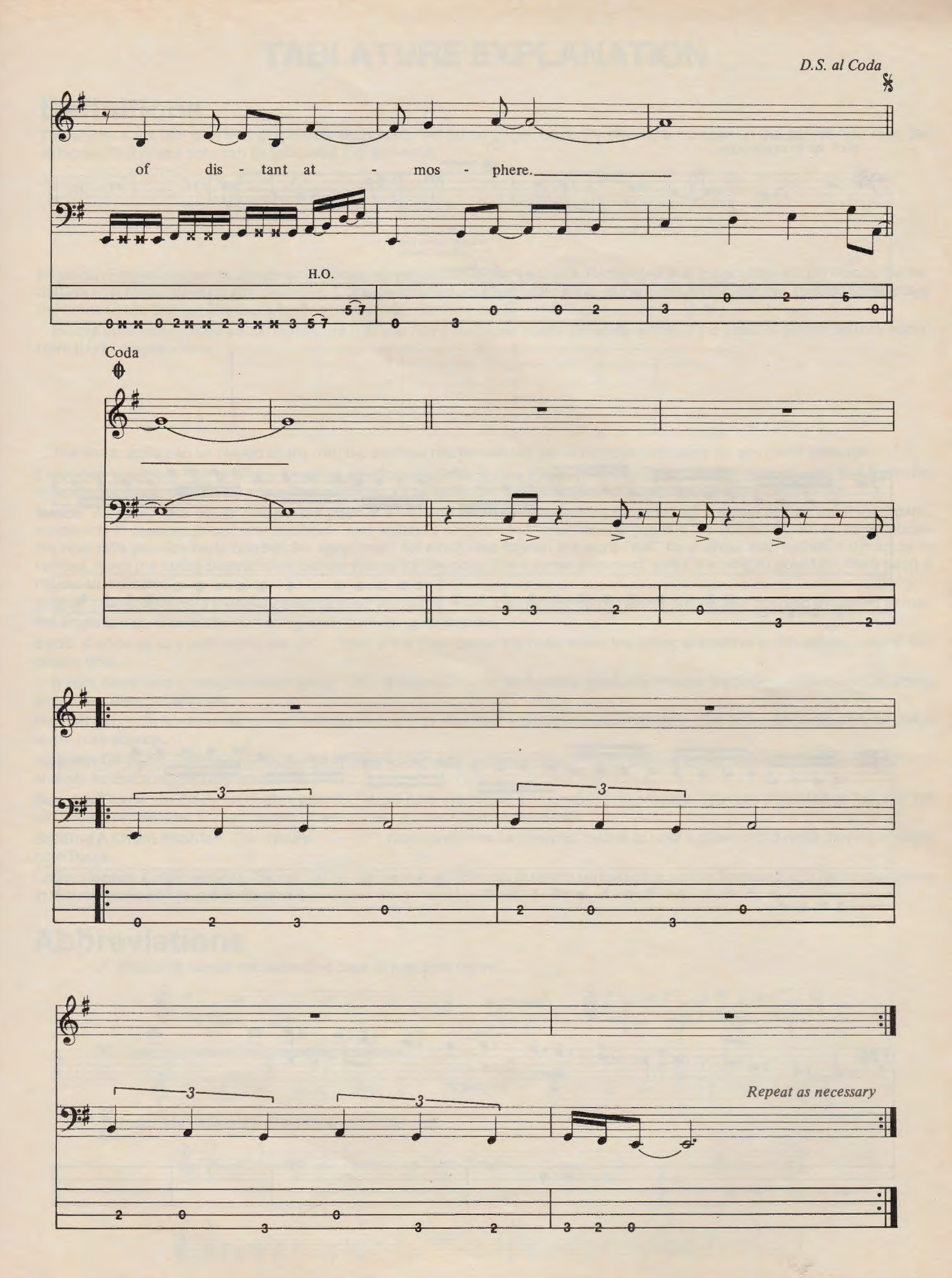


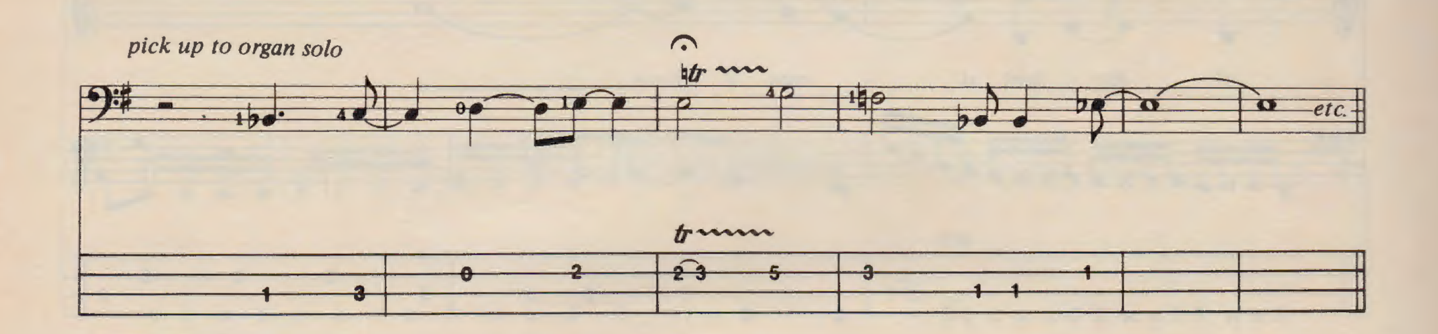
val - ley,
In and a - round
the lake
moun - tains come out of the sky and they stand
2nd time only
there,
One mile o - ver
we'll be there and we'll see you
Ten

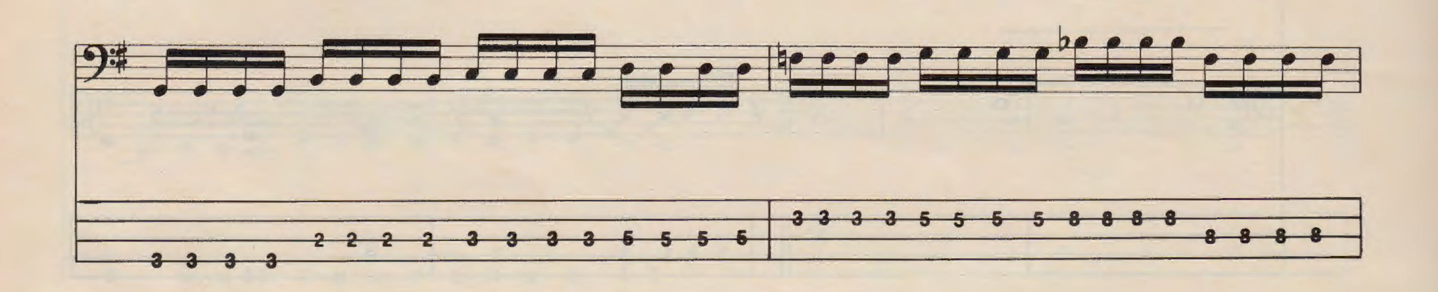


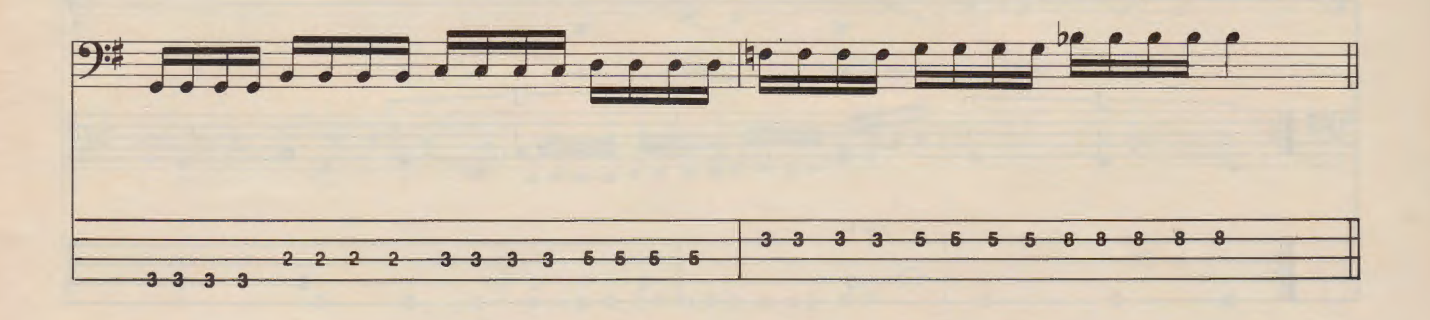
— true sum - mers we'll be there and laugh - ing, too.—
H.O. H.O.
Twen - ty four be - fore my love you'll— see, I'll—
To Coda
— be there— with you.—

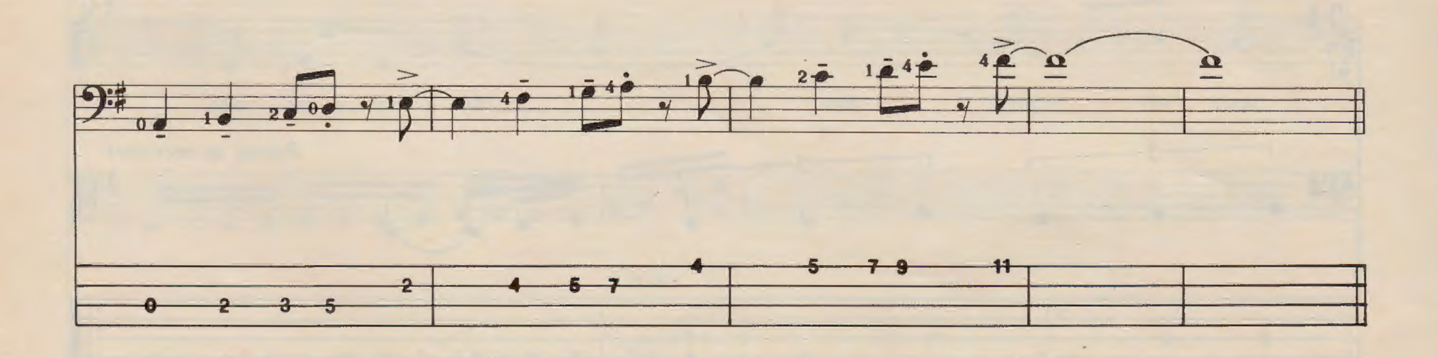

I will re - mem - ber you,
H.O.
the sil - hou - ette will charge the view
H.O.


D.S. al Coda
of dis - tant at - mos - phere.
H.O.
Coda
Repeat as necessary


pick up to organ solo
tr
etc.



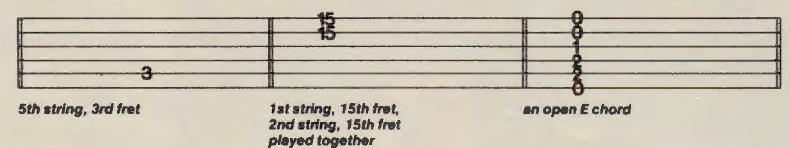




TABLATURE EXPLANATION

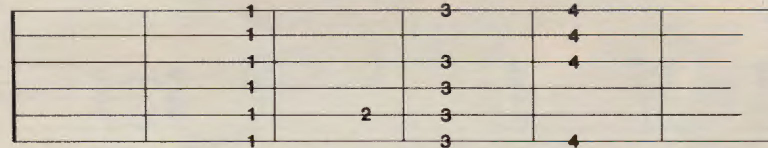
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



The blues scale can be played at any fret; the position marker will tell you which one is suitable for any given passage.

Extended position The ordinary fingering position on guitar is one finger to a fret. Thus, the left hand covers four frets. An extended position means that either the 1st finger or the 4th finger is stretched out of position to reach a certain note.

Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation, the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it: the word "half" for a half step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.

Shake The symbol for a shake (or exaggerated vibrato) is ~~. It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

Slide A slide up to a note looks like ⁄. Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up ⁄ or down ╲. In both cases gradually release the finger pressure on the string so it fades away indefinitely.

Pull Off (p.o.) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.

Hammer On (h.o.) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.

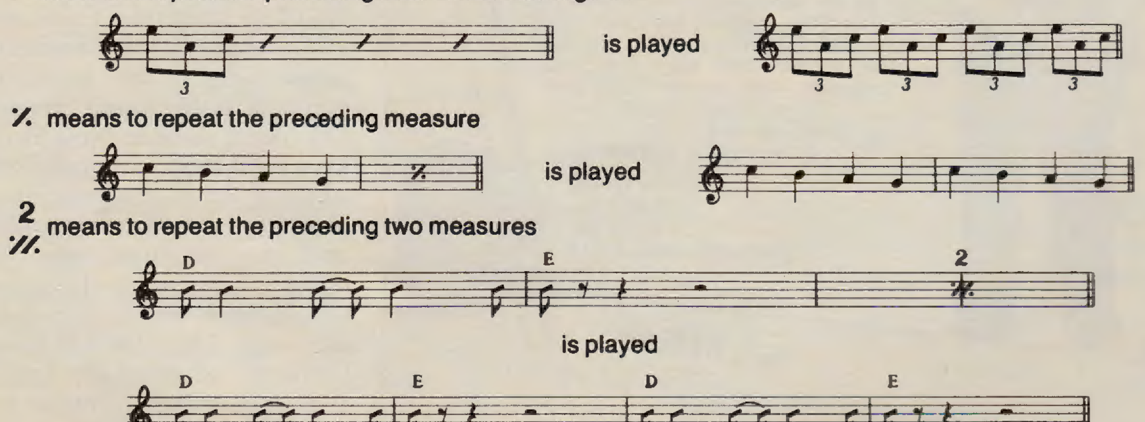
Bar A full bar is used only for rhythm chords. Partial bars are sometimes used in solo playing. They are indicated as follows: 1/3 bar covers two strings, 1/2 bar covers three strings, 2/3 bar covers four strings.

Holding A Chord Position The symbol ⌊——⌉ (borrowed from keyboards) means to hold a given chord while playing a single note figure.

Letter Names Letter names such as [A] [B] [C] etc. are to enable you to match up the lick or solo in Section 2 with the proper place in the complete song cued in Section 1.

Abbreviations

/ means to repeat the preceding beat or one beat figure.



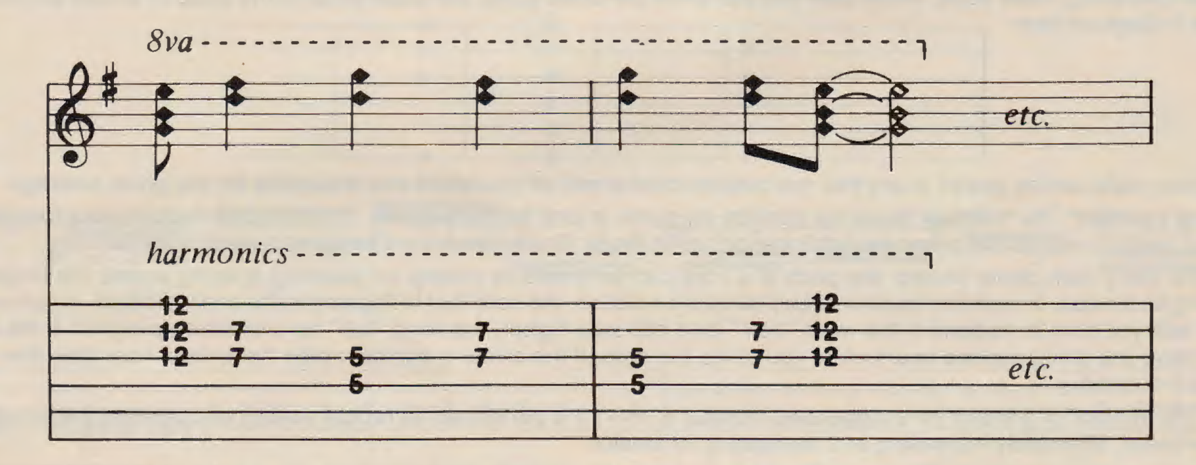
SPECIAL NOTES FOR GUITAR SOLOS

I CAN'T QUIT YOU BABY

The guitar fills behind the vocal [A] [B] [C] [D] [G] and [H] are played with a bottleneck or steel tube worn on the pinky of the left hand. This explains the sliding quality of many of the notes in these fills.

ROUNDABOUT

Fills [C] [D] the 1st part of [E] and [H] can also be played in harmonics on acoustic guitar as follows:





TO MAGAZINE RETAILERS:

GUITAR Magazine is pleased to announce its "Retail Display Allowance Plan" available to retailers interested in earning a display allowance on GUITAR Magazine. To obtain details and a copy of the formal contract, please write to the Marketing Department, Kable News Company, Inc., 777 Third Avenue, New York, New York 10017, our national distributor, who will act as administrator of our plan. Under our Retail Display Allowance Plan, in consideration for fulfilling conditions of the agreement, you will be entitled to receive a display allowance. This plan will become effective for all issues you receive subsequent to written acceptance on our behalf of your application.

A FTER A TIRING DAY in front of the camera, shooting the cover for his current album **The Principle Of Moments,** Robert Plant was glad to take a break and go out with a few friends for a meal at Cohen & Wong's—a lively restaurant located in the heart of London's West End, that specializes in both Jewish and Chinese cuisine.

Upon our arrival heads turned as other diners immediately recognized the former Led Zeppelin frontman. But happily his privacy remained uninvaded and he was able to relax in peace.

Food and drinks were served, and soon Robert started talking about his imminent return to the road. Munching on a Reuben sandwich and downing a few beers, he was clearly looking forward to going back on tour. It wasn't long before he started reminiscing about the 'good old days' with Zeppelin.

Suddenly, he broke off in mid-conversation, his attention diverted by a blast of nostalgia from the jukebox: *Shop Around,* by the Miracles, a Tamla release from 1960. Almost immediately, Robert started singing along for a couple of bars before he declared emphatically, "What a great number. This is one of the songs that first got me going," he observed. "In fact I can remember when it came out."

Somewhat ironically, only an hour or so earlier, we'd been discussing his early influences and I discovered that he'd become hooked on music at quite a young age.

"By the time I was 12 I was pretty well aware of the current trends in pop music and also things that weren't immediately that popular," he recalled. "People were buying stuff that was in the American charts that wasn't particularly breaking out over in England, like Ritchie Valens and the Miracles and I got into all that. There was a lot of black American rhythm 'n' blues stuff which opened the doors to the Muddy Waters/Sonny Boy Williamson type of things that were coming out on Pye. People like Chuck Berry and Bo Diddley paved the way for me to listen to the more bluesy kind of material.



Robert Plant and his new guitarist, Robbie Blunt.

ROBERT PLANT'S HISTORY OF LED ZEPPELIN

by Steve Gett

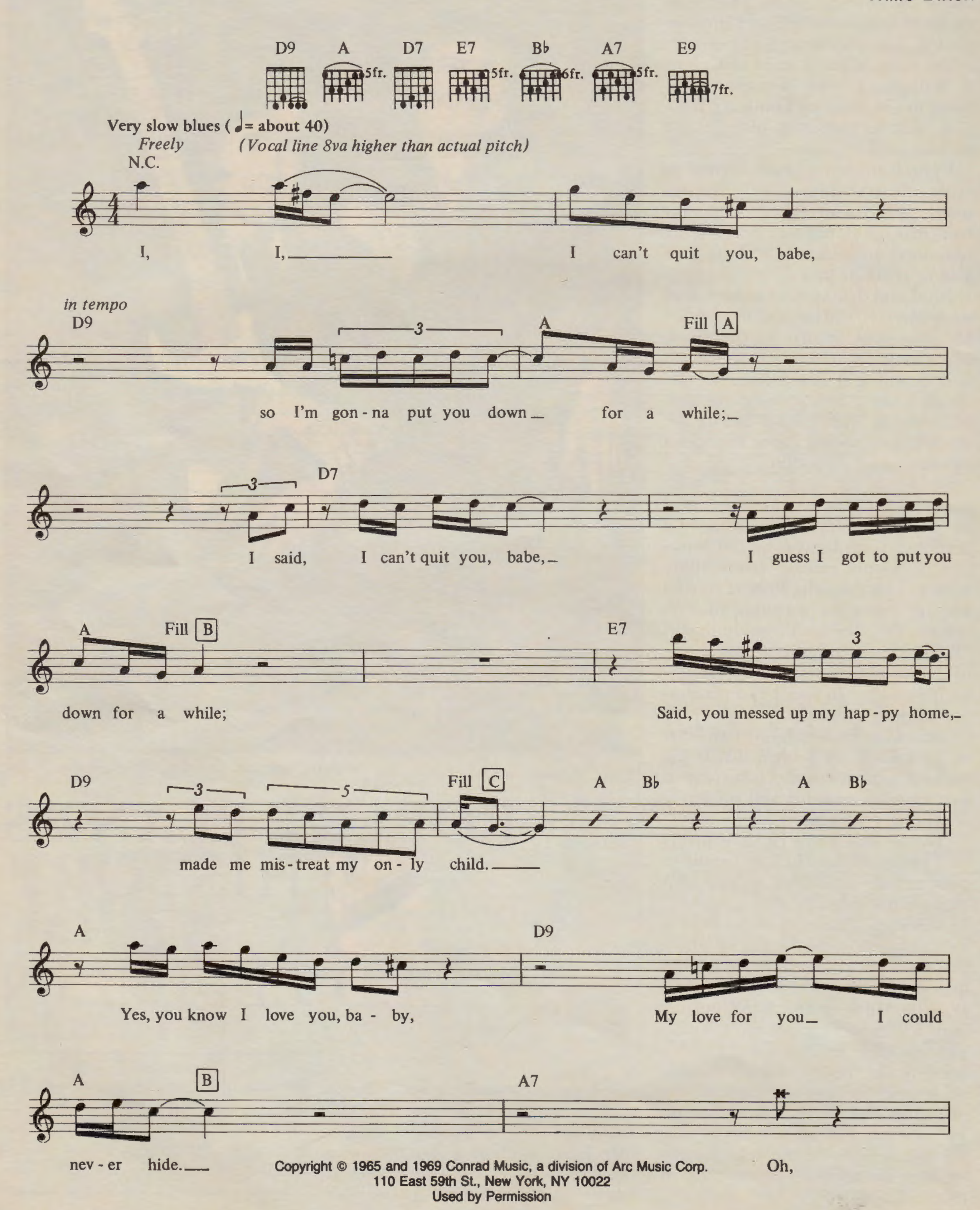
"The more accessible stuff was the sort of thing that people were actually pushing out to sell as hit records here, like Berry, but then you became aware of the Chess Record label, which included artists like Howlin Wolf. Willie Dixon would be playing bass on a Chuck Berry record one minute and then next you'd hear him on *Long Distance Call* by Muddy Waters.

Continued on page 82

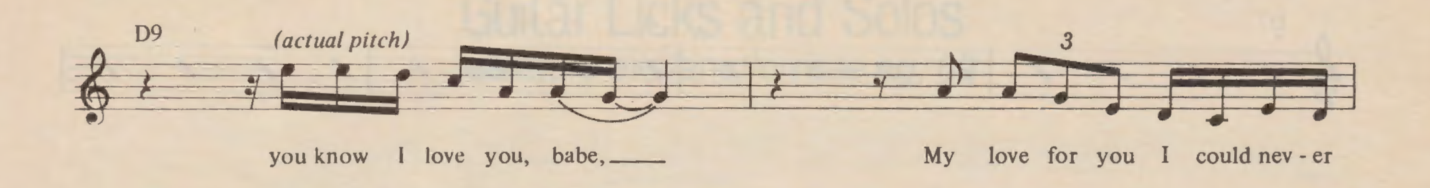
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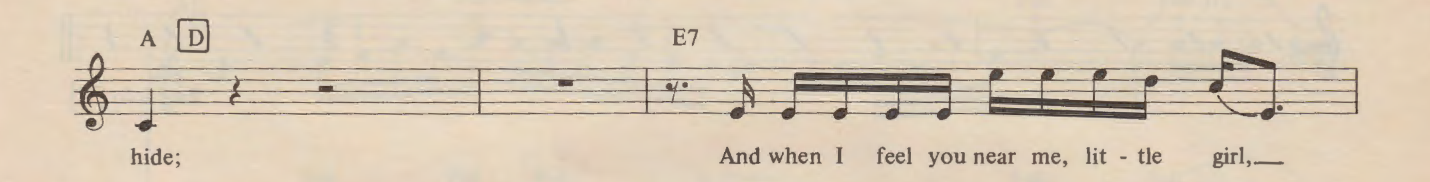
As recorded by LED ZEPPELIN

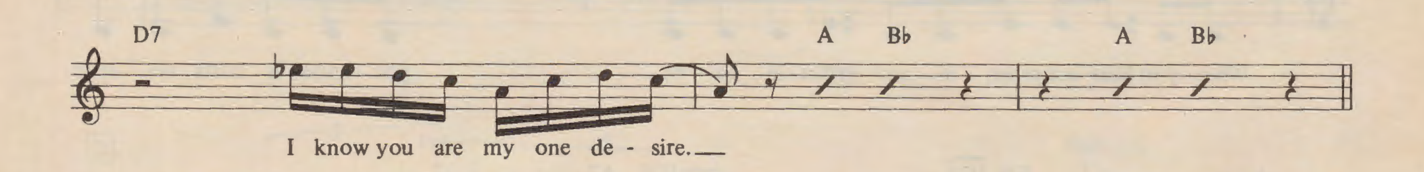
Words and Music by
Willie Dixon

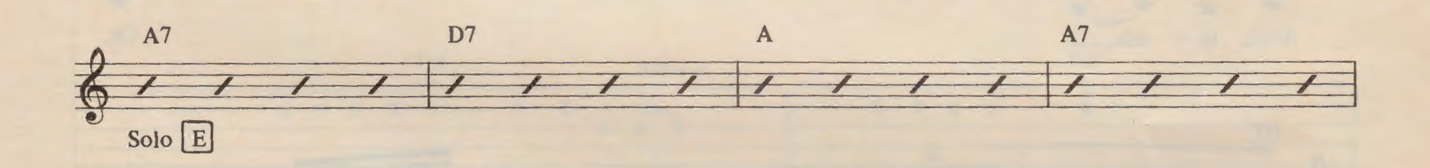


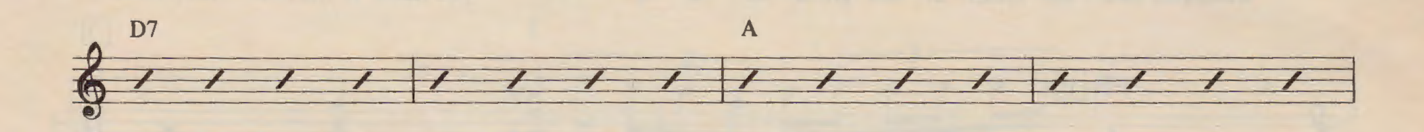
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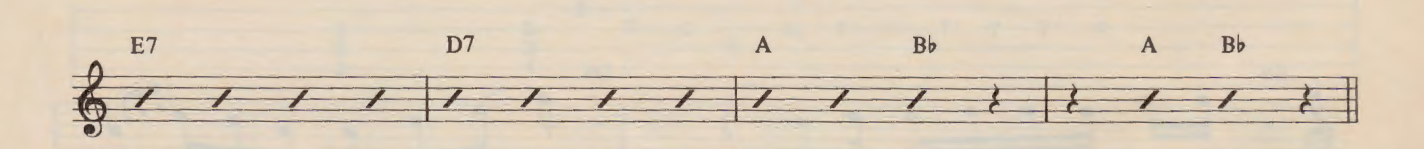

D9
(actual pitch)
3
you know I love you, babe,
My love for you I could nev - er

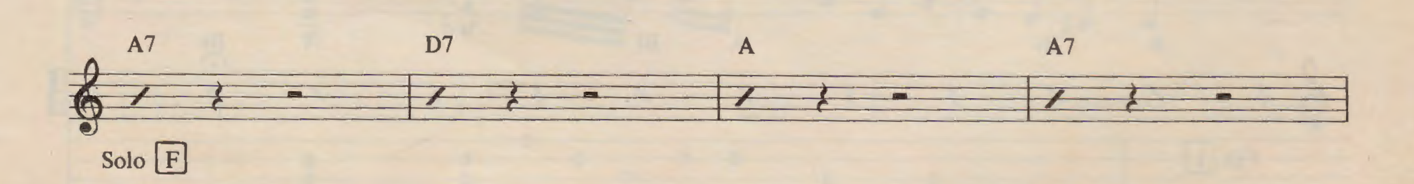

A
D
E7
hide;
And when I feel you near me, lit - tle girl,

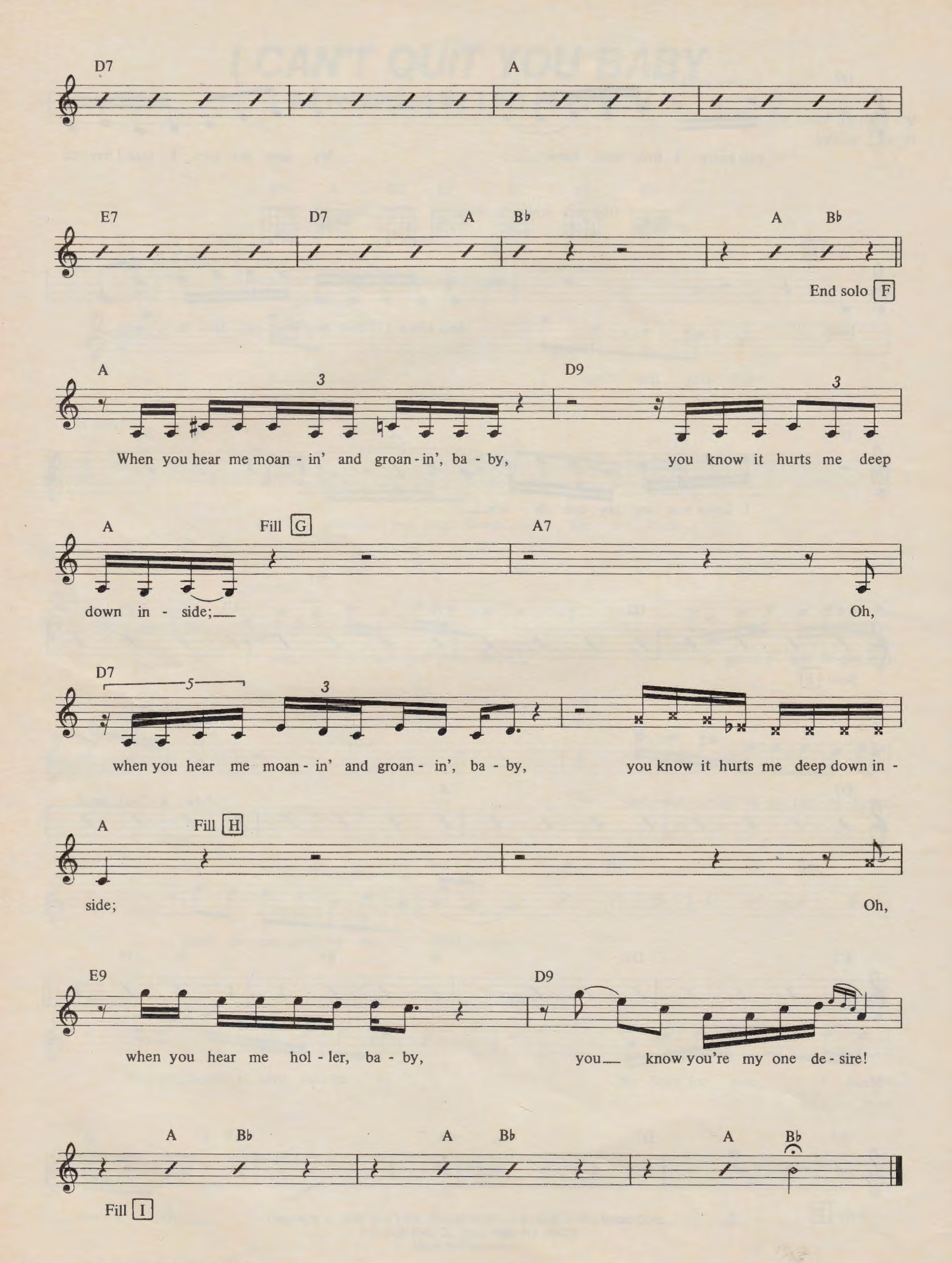

D7
A Bb
A Bb
I know you are my one de - sire.


A7
D7
A
A7
Solo E


D7
A

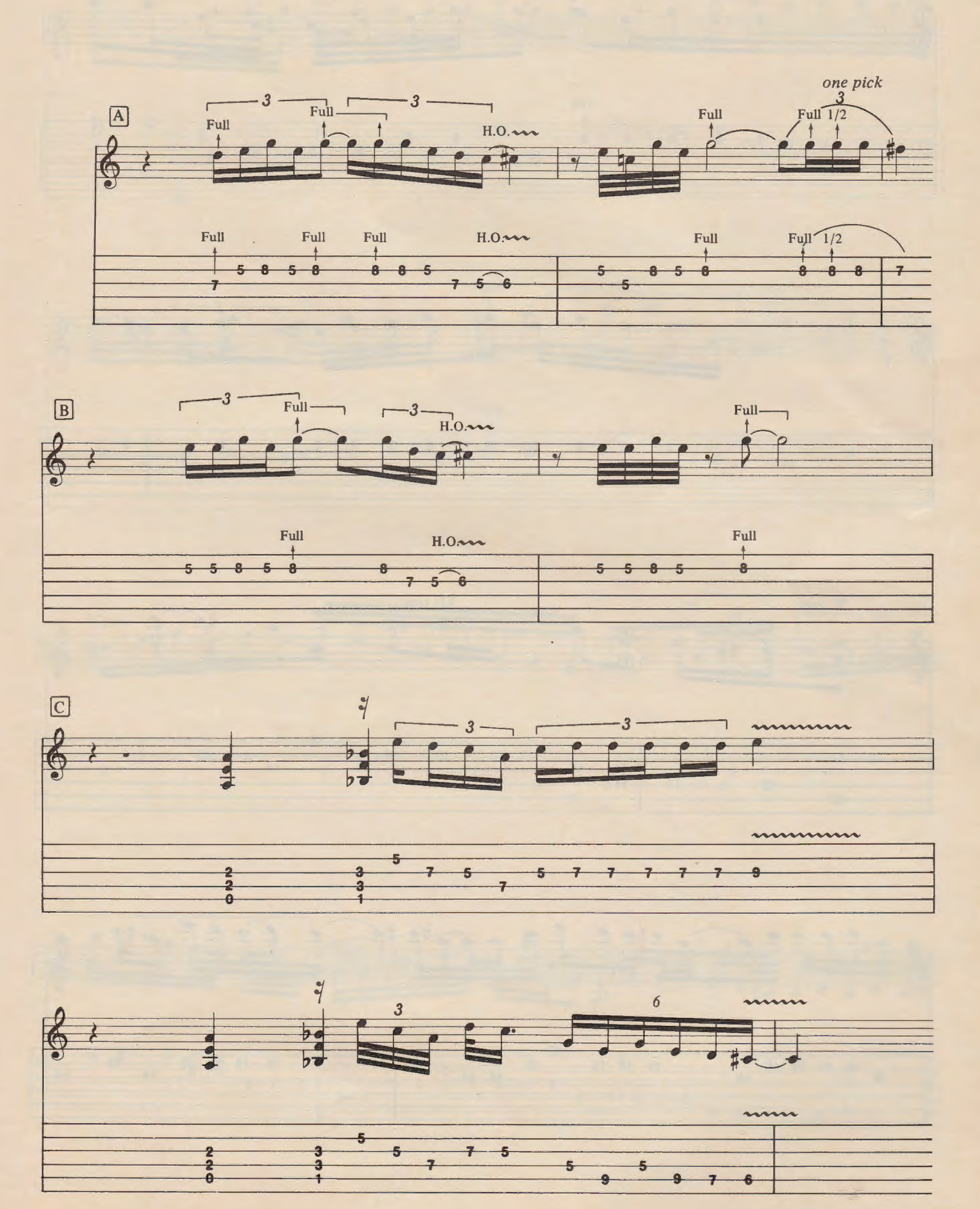

E7
D7
A
Bb
A
Bb

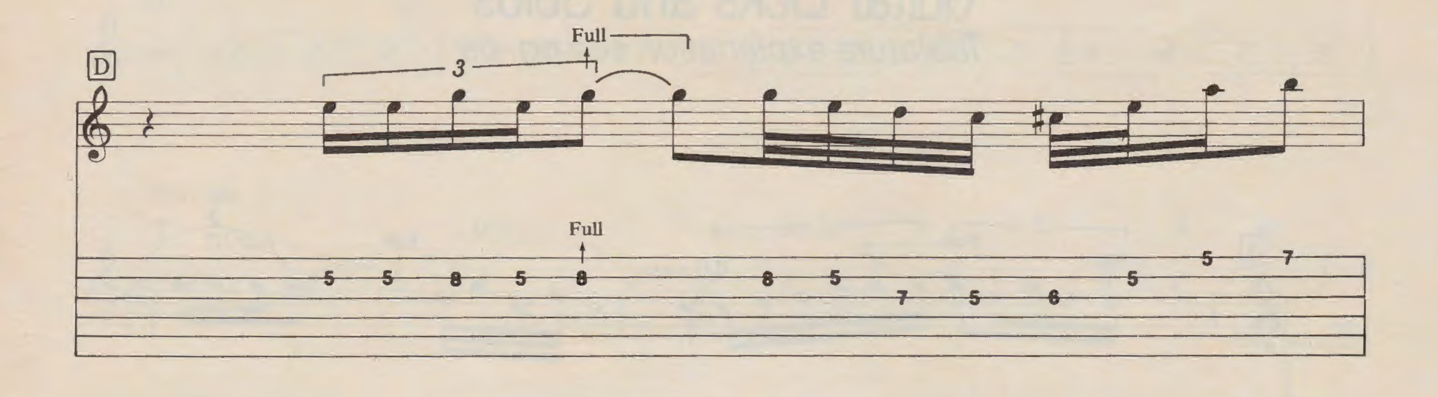

A7
D7
A
A7
Solo F
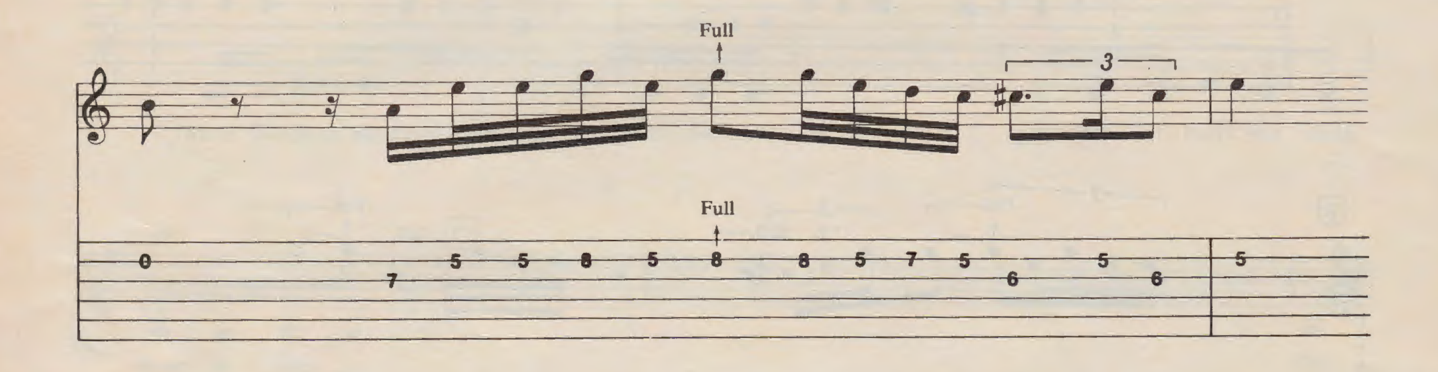

D7
A
E7
D7
A
Bb
A
Bb
End solo F
A
3
D9
3
When you hear me moan - in' and groan - in', ba - by,
you know it hurts me deep
A
Fill G
A7
down in - side;
Oh,
D7
5
3
when you hear me moan - in' and groan - in', ba - by,
you know it hurts me deep down in -
A
Fill H
side;
Oh,
E9
D9
when you hear me hol - ler, ba - by,
you know you're my one de - sire!
A
Bb
A
Bb
A
Bb
Fill I

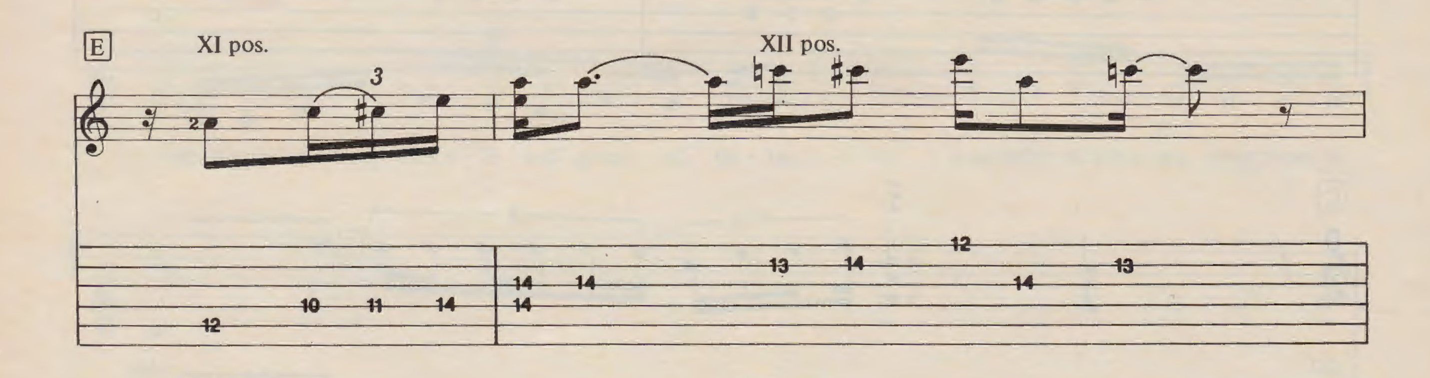
Guitar Licks and Solos

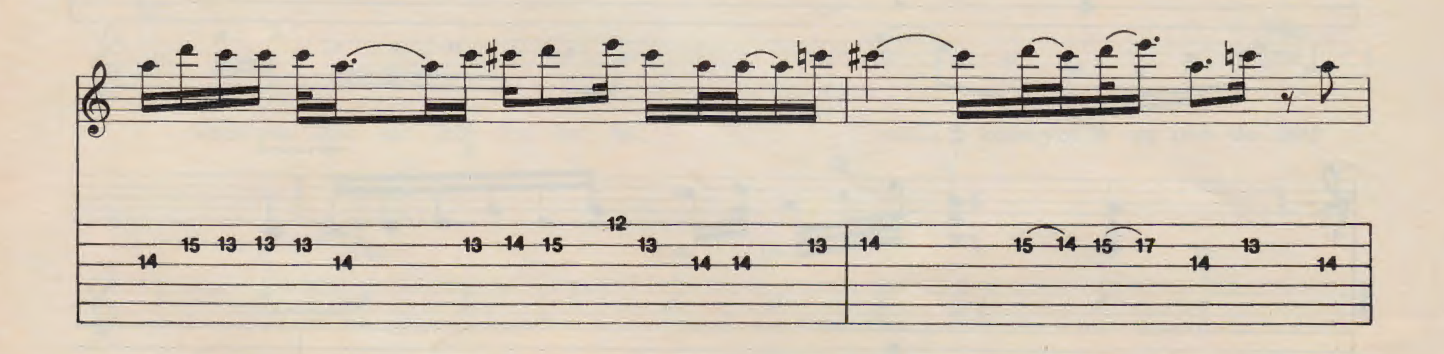
Tablature explanation see pg. 69
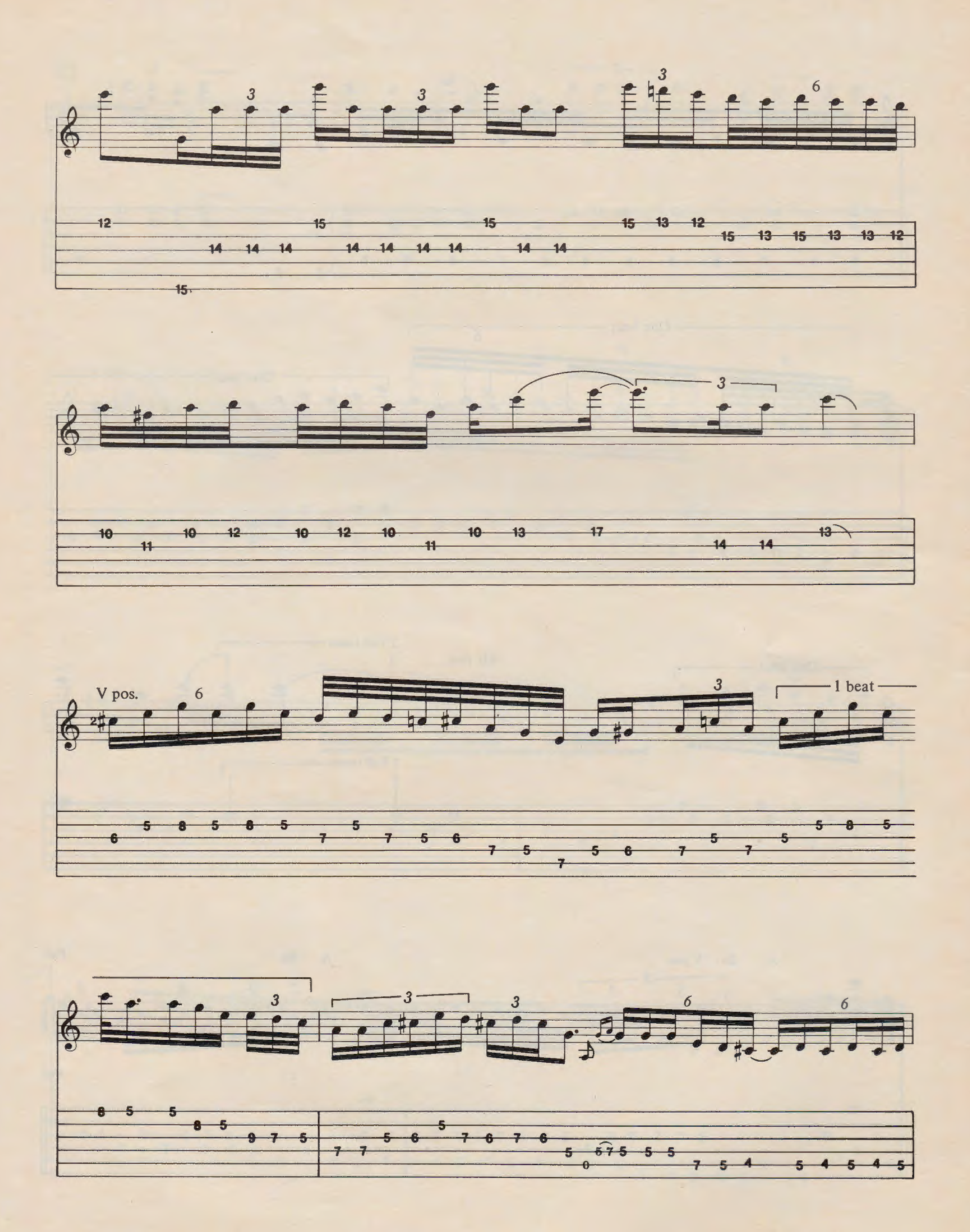



D
Full
3
Full
5 5 8 5 8 8 5 7 5 6 5 5 7
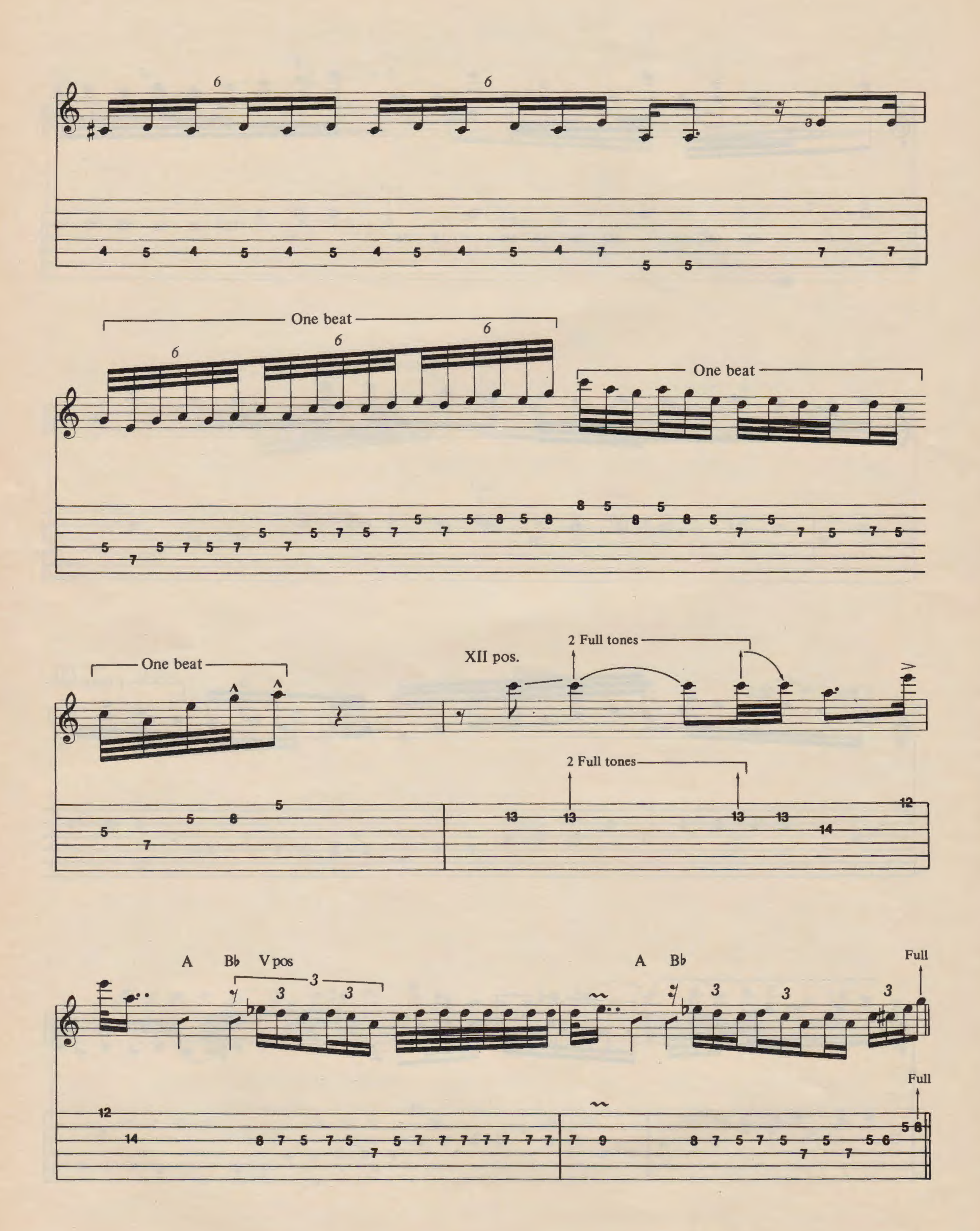

Full
3
Full
0 7 5 5 8 5 8 8 5 7 5 6 5 6 5


E
XI pos.
XII pos.
3
12 10 11 14 14 14 14 13 14 12 14 13


14 15 13 13 13 14 13 14 15 12 13 14 14 13 14 15 14 15 17 14 13 14



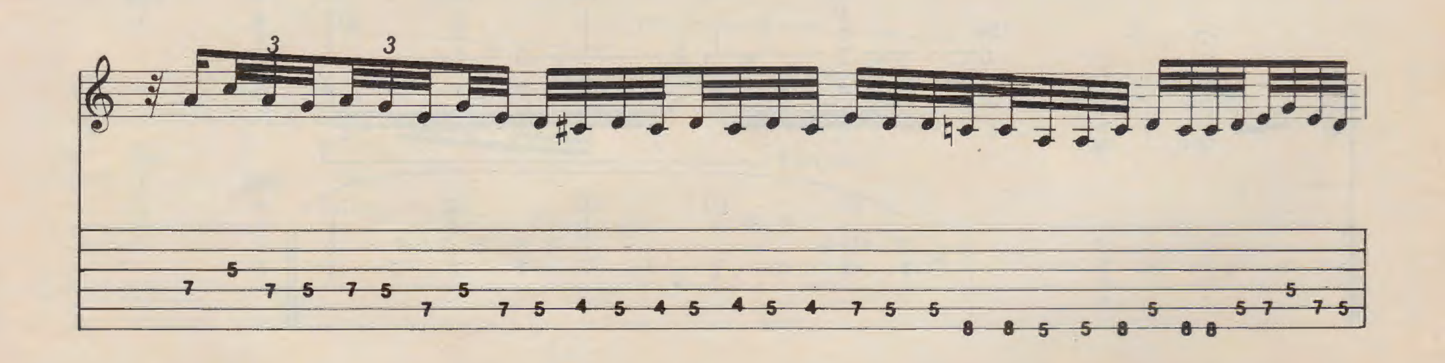
V pos.
1 beat
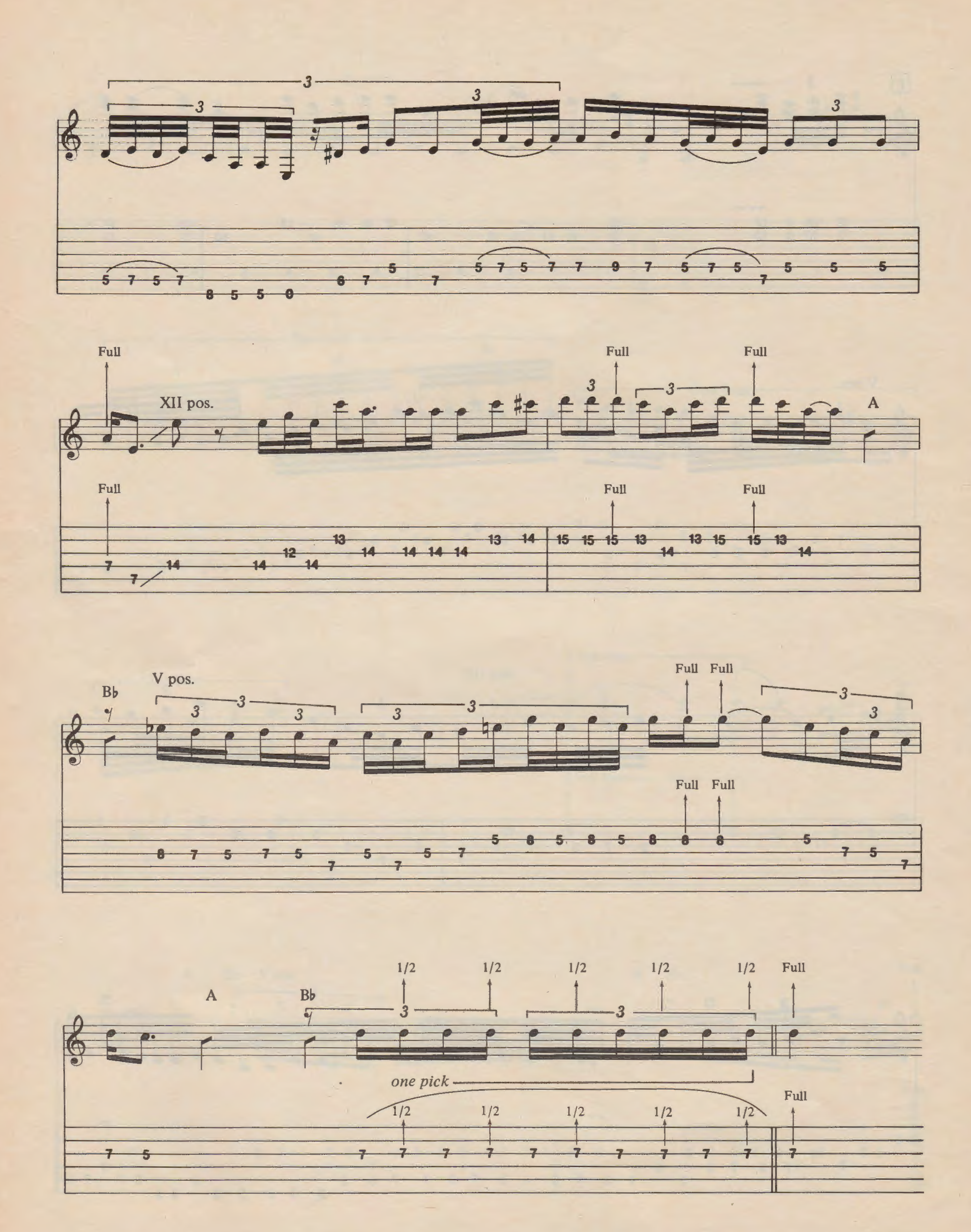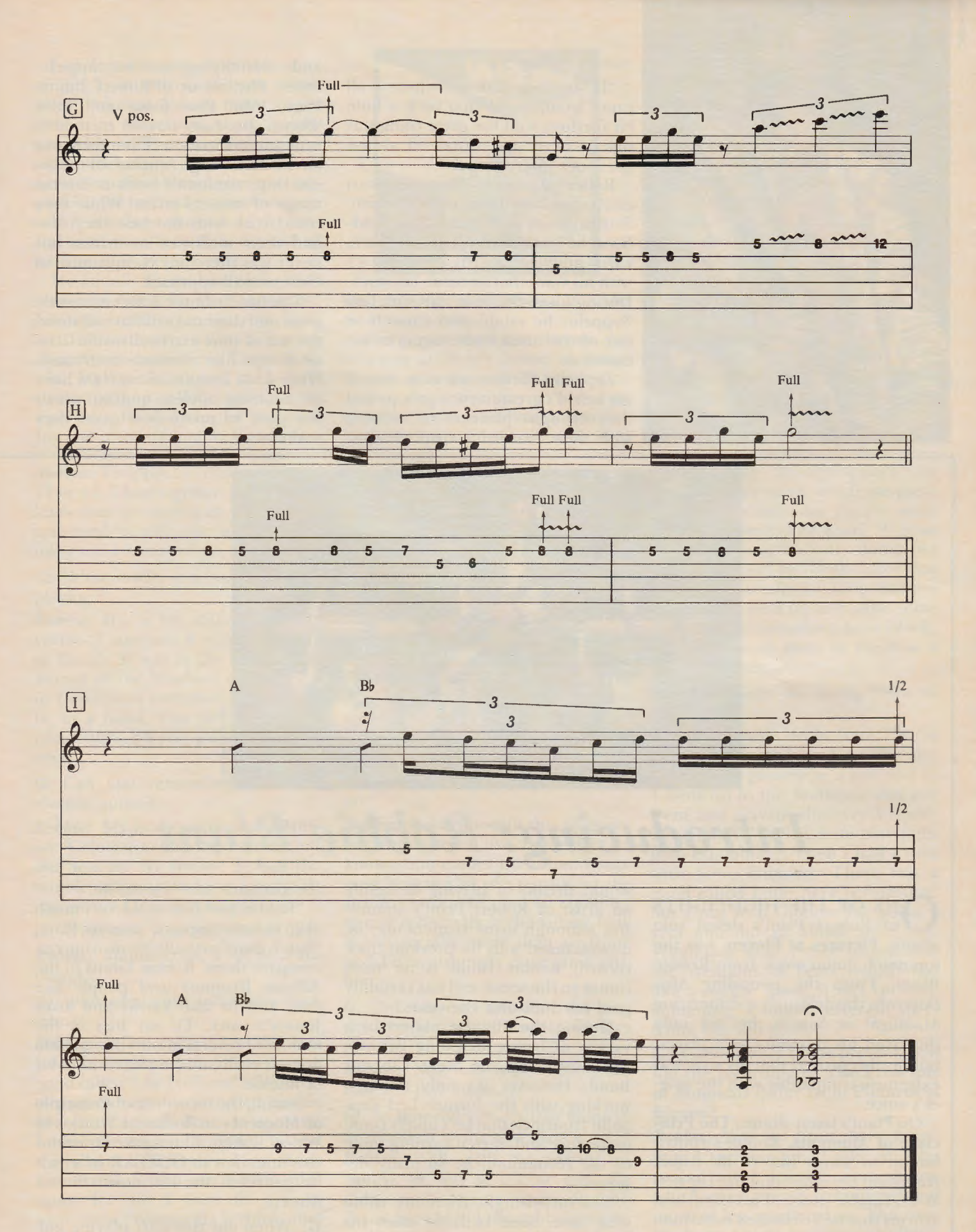


One beat
One beat
One beat
XII pos.
2 Full tones
2 Full tones
A
B♭
V pos
A
B♭
Full
Full

F

V pos.




Full
XII pos.
A
B♭
V pos.
one pick


G
V pos.
Full
Full
H
Full
Full Full
Full
I
A
Bb
1/2
Full
A
Bb

Jeffrey Mayer



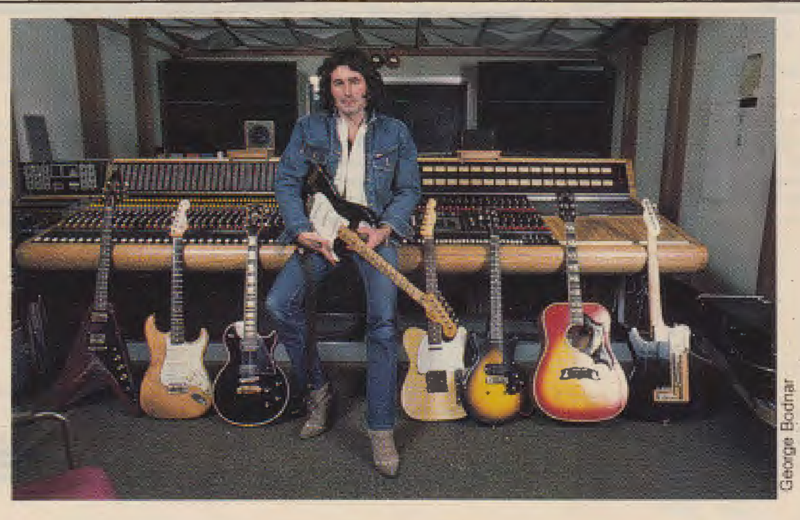
Continued from page 71

"If you looked to see where it all came from, you'd step back a little bit further. And the great thing was that it never got worse—it always got more interesting."

Robert Anthony Plant was born on August 20th 1948 in Bromwhich, Staffordshire and during his childhood he learned to play harmonica, kazoo and washboards. However it's with his voice that he made his mark. During his twelve year stint with Led Zeppelin he established himself as one of the finest rock singers in the business.

Zeppelin themselves were one of the world's greatest rock groups and they brought pleasure to millions with their masterful vinyl product and electrifying concert appearances. The line-up of Robert, Jimmy Page, John Paul Jones and John 'Bonzo' Bonham was an incredibly unique combination. Their forte was an essential high quality of musicianship, combined with a diverse range of musical styles. While they could rock with the best they also had their mellower moments, but never was there any compromise in their overall approach.

The band's music was consistently good and their records have all stood the test of time extremely well. Classic songs like *Stairway to Heaven, Whole Lotta Love* and *Ramble On* have an amazing ageless quality, which just goes to prove how good they really were.



George Bodnar

Introducing: Robbie Blunt

ONE OF THE HIGHLIGHTS of Robert Plant's debut solo album, **Pictures at Eleven,** was the top-notch guitar work from Robbie Blunt. From the pounding *Slow Dancer* to the delicately mesmerizing *Moonlight in Somosa,* he not only displayed his dexterity as a player, but he also proved that his style was extremely compatible with the singer's voice.

On Plant's latest album, **The Principle of Moments,** Robbie's contribution to songs like *In the Mood, Horizontal Departure* and *Big Log* acts as irrefutable proof of his talent and affirms that he's definitely not a man to be ignored. Surely he's the envy of countless aspiring guitarists who would dream of playing alongside an artist of Robert Plant's stature. But although many readers may be unacquainted with his previous track record, Robbie Blunt is no newcomer to the scene and has certainly paid his dues over the years.

During the 70s, he played in a variety of bands including Bronco, Silverhead and the Steve Gibbons Band. However it's only through working with the former Led Zeppelin frontman that he's finally come to the fore and started earning some of the recognition he so justly deserves.

Not surprisingly, there are those who have been swift to liken his technique to that of a certain James Patrick Page, but then again such comparisons were inevitable.

"Robbie and Jimmy are very much alike in some respects," assesses Plant, "but I don't actually think you can compare them. Robbie listens to the Allman Brothers and people like that, and he also knows and loves Jimmy's work. I'd say he's in the middle of several idioms though. He doesn't rush and he picks with a lot of finesse."

During the recording of **Principle of Moments** at Rockfield Studios in Wales, Robbie Blunt gave an exclusive interview to **GUITAR** in which he provided the low-down on his career.

G: When did you start playing guitar?

Led Zeppelin rose from the ashes of the Yardbirds in August 1968, when guitarist Jimmy Page found himself in possession of the band's name but without any accompanying musicians. A 10-date Scandinavian tour had already been scheduled for the following month so Page swiftly set about the task of recruiting band members with the aid of his manager, Peter Grant.

He initially teamed up with noted session player John Paul Jones and subsequently they landed upon Robert Plant as lead vocalist, following a recommendation from Terry Reid, who had in fact been their first choice for the job. Robert had played with John Bonham in the Band Of Joy and it wasn't long before Bonzo



was enlisted as drummer for the New Yardbirds.

The four musicians began rehearsing at Page's house in Pangbourne, near the river Thames; prior to their departure they recorded an album at London's Olympic Studios. Peter Grant secured them a deal with Atlantic Records and by the middle of October, the New Yardbirds had metamorphosed into Led Zeppelin.

The Zeppelin saga from 1968 to 1980, when John Bonham died so tragically, is a fascinating subject, but until recently neither Robert, Jimmy nor John Paul had undertaken any kind of in-depth retrospective study of the band's career.

As far as Robert is concerned, Led Zeppelin is very much a thing of the past, and not surprisingly he's far more interested in his current solo career.

But the fact remains that there are still a lot of fans who are eager to know more about Zeppelin. It was therefore most gratifying that

Robbie: I suppose I must have been 13 or 14. I had a guitar, but I didn't know how to tune it or anything. I just used to pick out single string things or whatever.

G: What made you want to start playing?

Robbie: It's a bit difficult to say really—I suppose it was a mixture of things. It was at the time of the advent of the Shadows and I guess in those days everybody wanted to be in a band. You just said, "You play drums, I'll play guitar" or whatever.

G: Can you remember your first electric guitar?

Robbie: My first electric was a Hofner Colorama, but the first decent one was an SG Junior. It had the double cut-away and was a beaut. It cost about $100 brand new!

G: What were your early bands like?

Robbie: Mainly trios, a lot of blues things.

G: Who were your influences back then?

Robbie: When I was 17 or 18 I met Gordon Jackson who'd been in a band called The Hellions in Worcester, which had also included people like Jim Capaldi, Dave Mason and Luther Grosvenor. Anyway, he did this album and I played on about four tracks, which was a great education for me. I even did a track with Steve Winwood. I think that had a lot to do with the way I am now, because I thought Traffic were something else. When they gelled they were magic.

G: Bronco was your first major band. What are your recollections of that?

Robbie: Well, we did two albums and went to the states. Mind you, my first impressions of the states weren't very good at all because we were living in Los Angeles on a very low budget and just doing club gigs like the Whiskey. It didn't really happen so we came back. The second album was really good, but then we had a bad road accident, which really knocked us sideways.

G: How did you get to know Robert?

Robbie: Robert bought this place not far from where I live, but in fact I'd known him earlier than that. I suppose he was a bit of a patron for the Bronco boys. He used to come up to our rehearsals at the village hall. It was socially more than anything and I'd occasionally have jams with him.

G: Did you ever consider the possibility that you might work with him one day?

Robbie: No, not really. We were basically just mates.

G: So how did you actually come to be involved in his solo career?

Robbie: Well, with the passing of Bonzo, he was at a loose end. He didn't really want to carry on with Zeppelin, which I thought was right, and so we just got together and did a gig. It was something to do. We called it The Honeydrippers. We did a few club dates, which was great for him because the people were very close instead of being 30 rows back. We were basically doing old r'n'b stuff, and although I like that a lot it's not totally fulfilling. So then we thought we'd try and write some stuff and we came down here (Rockfield) and that's more or less how it came together.

G: What were you doing prior to that?

Robbie: I was with Stan Webb (Chicken Shack) for a long time but that sort of ground to a halt and so I went up to the Midlands and just went and played wherever I could. I thought it was better to play pubs than do nothing. Then I had a stint with Steve Gibbons. There was a band called Little Acre before that, but I was with Gibbons for about a year and did an album with him. When that went, I even played with the Weapons of Peace, which was like a reggae band. It was very enlightening, a totally different spectrum, but still good.

G: Coming back to the present, how did the recording of **The Principle of Moments** differ from **Pictures at Eleven?**

Robbie: Well it's been more gruelling. I suppose I had a lot of ideas tucked away for the first album, which were already formulated and more or less ready to use. This time it's been tough because we didn't

Continued on page 95

Robert should agree to talk to **GUITAR** about those 'classic' days.

When I'd initially suggested to Robert that he break some of the silence and discuss Zeppelin, his instant reaction was to grin, light one of his regular Winston cigarettes, and jest: "Oh I can see what we're in for here!"

However he actually proved willing to talk about most of the topics I raised. I began by asking him about those early rehearsals at Jimmy Page's house way back in September '68.

"It was incredibly illuminating," he declared, "because right from the word go everybody's musical donations, and what they were adding, just cascaded. More and more variations of the same theme kept on coming out because it was a completely untapped source of musical creativity."

Jimmy Page and John Paul Jones had already established themselves as session men, whereas Robert and John Bonham had basically just been playing in clubs, and one wonders whether it was like having two separate factions within the group.

According to Plant: "Bonzo and I were really raw and we'd had none of what you might call the musical etiquette of schooling—the kind of environmental thing that they'd had. That doesn't mean to say that they hadn't got the wild side of them as well, because Jimmy has always maintained that characteristic right up until today and tomorrow.

"But it was interesting because we were just kids who could play and were used to going out and gigging. We'd played together for so long in the past anyway and it was quite obvious that we could just get together and play with anybody."

So how did the four band members go about finding a common musical direction?

"It was basically after going through a lot of Jimmy's records and finding out that we did have similar tastes that we just drew something from everywhere. I mean there was the old *Dazed and Confused/I Can't Quit You Baby* type stuff which was immediately accessible and within our grasp to translate, if you like, or re-translate."

Robert is also adamant that spontaneity was a key factor in the way the group was working in the early dates and he reckons: "That's what the whole thing was all about. It was like 'Oh gosh, that's a good idea!' and the thing is it would be in a split-second that somebody would do something.

"It's been obvious on a lot of the records anyway. Even things like *Achilles Last Stand* (from the **Presence** LP) which was a studio track before we did it live. You can see the interplay."

That spontaneity was well evidenced by Zeppelin's first album, a highly raw and energetic package. A quick blast of something like *Communication Breakdown* attests to this fact. So how does Robert look back on the band's debut LP in 1983?

"Oh, obviously I was very proud. I was incredibly hungry, not to impress, but to get my personal point across, which I'd been trying to do in the Band Of Joy for ages without any particular success, which was very frustrating. And suddenly there was, to use that old term, a 'chemistry' that allowed everybody to express themselves. So it was very vital."

Having toured Scandinavia and played several British clubs as the New Yardbirds, the band made their debut appearance as Led Zeppelin on November 9th 1968 at the Middle Earth club in Chalk Farm, London. (Coincidentally, this was the same day that Robert got married.) Subsequently, they continued to gig in clubs. Robert felt that a lot of people were basically coming to see Jimmy Page on those early dates,

"Jimmy was the name" he replied, "but at the same time I think people were aware that he wasn't going to put his name to anything that was half-hearted. And in actual fact everybody was received pretty well."



Photos: Joseph Sia

Was Page a dictatorial character to work with though?

"No, not really. I think in the early days he nursed and coaxed the best out of me and continued to do that with a great deal of tact. I was very 'green', but then again if I got up and sang, I just got up and sang—that was a different area to anything else."

Robert immediately gained a good deal of attention for his amazing vocal powers and by the end of 1968 he was singing in front of American audiences as Zeppelin embarked on their first U.S. tour.

Success came pretty quickly in the states and Robert remembers: "It all really started off on the West Coast. Initially we played a couple of clubs and it was reasonably eventful, but it wasn't earth-shattering. The momentum grew after about two or three weeks into the tour. The album had gone on ahead of us and the radio stations had been playing it and there was a definite kind of remarkable buzz in the crowds. It was the first time I'd ever experienced anything like that. It was the first time for me outside England, apart from Scandinavia. In fact I'd only been to London about three times by then!"

The **Led Zeppelin** album hit the streets in January '69 and over the ensuing months the band spent most of their time in America. In fact, by the end of August, they'd completed three major U.S. tours. One would have thought that such a prolonged bout of roadwork would have been exhausting.

"It didn't bother us at all," says Robert, "because we kept on reaching different levels that surprised me, and your eyes just opened more and more to what your possibilities

were and what fun could be had."

Despite the pressures of constant touring, the band actually managed to write a lot of the second album on tour.

"Most of it was written on the road," the singer reveals. "Some of it was recorded in New York and Los Angeles, and we even did a vocal on one track in a tiny little studio in Vancouver. It was pretty immediate. It was great having the capacity to do that and gigs as well. Bands don't normally have the time to sit down and write something like *Ramble On* or *What Is and What Should Never Be* on the road."

Led Zeppelin II came out in October '69 and a good deal of urgency that must have stemmed from writing on tour was evidenced by tracks like *Heartbreaker* and *Whole Lotta Love*. The record leaped into the charts, subsequently occupying the number one slot for seven weeks. Robert admits to being surprised at the way it took off.

"I was flabbergasted and it never ceased to amaze me what was happening. It took me a long time to take it all in my stride, but I don't think I actually went over the top on the strength of it."

In an earlier interview, Robert had implied that his ego may have gotten a little out of hand in the early days and I wondered if he still believes this to be true.

"No, I don't really think so. I might have thought that, but in retrospect I can't imagine that my actions were any different than anybody else's under those circumstances. I had a lot to take in, but I seemed to manage to do it without becoming too much of a 'looney'.

"If I look back now at the gigs we were doing then, I think there wasn't that seriousness that developed later on. If there was a conscientious mood about everybody, it's evident in the fact that we were working very hard and playing really well together."

By April 1970, Zeppelin had completed their fifth stateside trek and word has it that Robert actually collapsed at the end of the tour.

"Nah, nah, nah, I didn't collapse," he denies. "My voice packed up in somewhere like Salt Lake City or Phoenix, where the heat is so bad that it affects your voice terribly . . . I think I was nursed back to good health by my lady at the time."

Upon their return to Britain, Robert and Jimmy took a well-earned break and went to Bron-Y-Aur, a cottage in Wales, where they subsequently wrote material for the third album.

Robert reckons that it was a refreshing environment and adds: "It also gave us the ability to enlarge our relationship and make it a bit stronger, because it wasn't all music. Charlotte (Jimmy's lady) and Maureen and Carmen (Robert's wife and daughter) came along too. We just had a jeep and off we went up into the hills with a couple of guys who were good personalities. It was like a different lifestyle—almost a 'perfect' lifestyle and we existed within it quite well."

An opportunity for returning to normalicy?

"Well I don't think the chances for that were ever on! But it was a another way of working."

In June 1970, Zeppelin appeared at the British Bath Festival in front of 200,000 people and some reckon that this was very much the turning point after which the band never looked back.

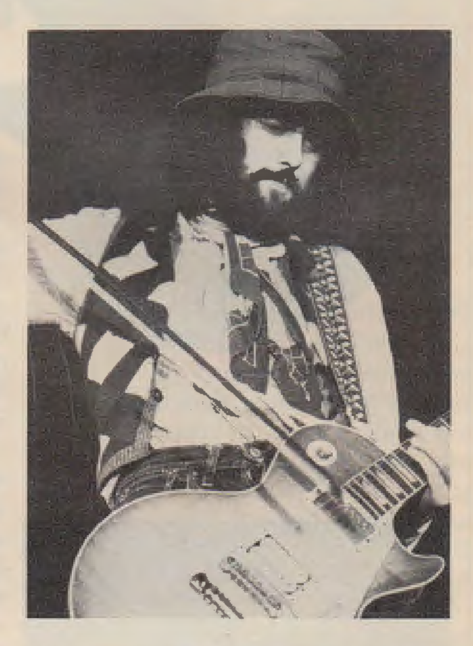
Robert's not entirely convinced about this and opines: "I never really considered that there was any particular point to turn to, or even any points to be made. It was just a case of getting up and playing. Primarily, that was what it was all about and, as I now know, that's still what it's all about. I don't know whether we became the cat's whiskers or the most prominent band around at the



time, but if it was happening it wasn't that evident anyway. You didn't get the kind of media diarrhea that sort of follows success these days."

Zeppelin were quite well favored by the press though in those days.

"Yeah, but it was another style of press then. It was more of a kind of fanzine-type approach. People did take it seriously too—any musician



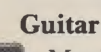
who works hard and spends months writing and recording and trying to perfect his kind of musical ideal has got to be given a bit of time. You need an open mind by the press, at least initially."

The whole situation with the press had changed dramatically by the end of the 70s, at which point many writers dismissed Led Zeppelin as the dinosaurs of rock.

Robert believes: "The reason for that was because you had another generation of writers who either couldn't relate or the things just didn't appeal to them at all. But you still can't knock something that's good. If someone's over 25 when they make it, that doesn't mean to say the music's lost it's credibility, and the artist can't relate to his audience and that kind of thing. Because what he's doing is he's relating to his music. And that is alive and well in every musician, however many people have decided that it's either not in keeping, or obsolete, or out of reach, or whatever. That's why we do what we do . . ."

Part II Next Month

NEW PRODUCTS



Guitar

Music Technology, Inc. announces the re-issue of its Vantage VLP Model guitar. This limited edition model will feature all of the guitar's original specifications and will be available in a high-gloss black finish. The VLP is constructed of a birch wood top with arch design, mahogany back and sides and a three piece mahogany detachable neck, with 24¾″ scale, rosewood fingerboard and nickle silver plated frets. It features two custom designed Vantage Hi-Output Humbucking Pickups, Separate Volume and Tone Controls, plus a Coil Tap. The hardware is rounded out by Roto–matic Style Close Ratio Tuning Gears, a Tun-O–Matic Type Bridge and a Stop Bar Tail Piece. Left handed models available.

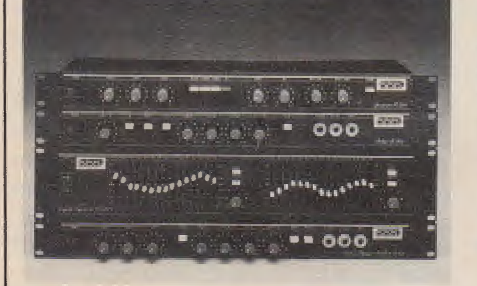
Music Technology, Inc.
105 Fifth Avenue
Garden City Park, N.Y. 11040
(516) 747-7890



Bass Strings

GHS has entered the low price bass string market with their new Bassics line. They are round wound strings, of stainless steel and nickel construction. Three Long Scale sets are available: Light (which features balanced tension) .040″– .058″– .080″– .102″; Medium Light (traditional tension) .044″– .063″– .080″– .102″; and Medium (balanced tension) .044″– .063″– .084″– .106″.

GHS Strings,
2813 Wilber Ave.
Battle Creek, MI 49015



Effects Rack Unit

DOD introduces a new line of professional equipment which will replace all existing 800 Series rack units and expand the line with several new units. Redesigned chassis will not only give the series a distinctive new look, but will also house dramatically improved electronics and components. Pricing on the new models will, however, remain largely unchanged. Units will be designed as follows: R815A 15 band EQ; R830A Dual 15 band EQ; R831A 31 band EQ; R825 Compressor-Limiter; R835 Crossover; R875 Flanger Doubler; R885 Analog Delay; R895 Spectrum; R900 Digital Delay.

DOD Electronics Corp.
2953 South 300 West
Salt Lake City, Utah 84115
(801) 485-8534



Powered Mixers

Fender announces five new powered mixers to join their Pro Sound line. The leader model 3106 is a 6-channel mono unit with 200W output, separate monitor and effects busses and a patchable 9–band graphic equalizer. List price is $895. The other four models are 200W stereo units. The $1195 list model 3206 has six inputs, two independent monitor mixing busses and two patchable graphic equalizers. Models 3208, 3212 and 3216 incorporate four graphics and 8, 12 and 16 inputs respectively. Prices range from $1495 to $2095.

Fender/Rogers/Rhodes
1300 East Valencia Drive
Fullerton, CA 92634
(714) 879-8080



4-Track Cassette Recorder

A new addition to the Yamaha Producer Series Line of miniaturized sound reinforcement equipment is the MT44 4–Channel Multitrack Cassette Recorder. An excellent companion to the Producer Series MM30 Portable Mixer, the MT44 permits independent recording of four tracks with full overdubbing capability, in a compact package weighing just 12 pounds and measuring approximately one foot by one foot by four inches.

Independent record level controls are provided for each channel, and a choice of Dolby B and C noise reduction is included. Zero stop and zero start functions make it simple to relocate a specific point on the tape quickly, and full logic transport control buttons respond instantly for greater control in recording situations that require critical timing.

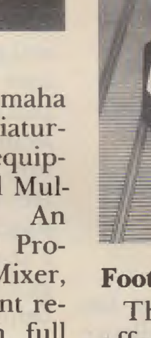
Yamaha International Corporation
P.O. Box 6600
Buena Park, CA 90622
(714) 522-9011



Strobe Tuner

Peterson Electro–Musical Products has announced the availability of the new model 450 strobe tuner. It features a full eight octave range with full temperament accuracy to within 1/3 of 1/100th of a semitone, back lighted dials, automatic image clarifier, input and output jacks for in–line tuning, built-in condensor mike, LED strobe lights, solid wood case, solid state components and a large visual readout. List price is $349.00.

Peterson Electro–Musical Products
11601 South Mayfield Avenue
Worth, Illinois 60482
(312) 388-3311



Foot Pedal

The EXR Projector, model SPIII offers three state-of-the-art functions in one rugged, cast aluminum footpedal. First is the EXR Exciter psychoacoustic processor which will project your instrument into the foreground without cranking the volume or EQ. Second is a volume pedal with a fully adjustable EXR Process Pre-Set. Third is a built-in frequency direct box with a continuously variable input/output of up to 40 dB gain and XLR Connector output. A twelve segment, three color bar graph and four function LEDs allow easy visual mounting at a glance. Suggested retail price is $299.

EXR Corporation
3373 Oak Knoll Drive
Brighton, Michigan 48116
(313) 227-6122

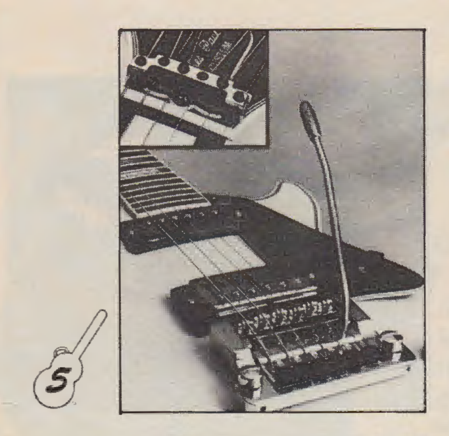
Microphone

The Audio-Technica Model AT813 is a wide range electret condenser mike with a unidirectional (cardioid) polar pattern. It was designed for use in professional recording applications and is equally suited for serious amateur recording, high quality sound reinforcement pickup situations. The AT813 features a high-efficiency wind screen, balanced low-impedance output and a professional-quality cable connector.

Audio-Technica U.S., Inc.
1221 Commerce Drive
Stow, Ohio 44224



Barry Lipman # ON THE CASE



The **Gibson Les Paul Custom** has long been a standard of excellence in the guitar industry. The instrument reviewed here lives up to most of these expectations-with an added surprise. There's a factory installed Super Tune Vibrola tremelo in place of the usual Tune-o-Matic bridge and stop tailpiece. The Vibrola bridge works great, allowing you to go wild with the bar while remaining in tune. Even when heavy string bends are intermixed with multiple dive bomb effects, the guitar holds tune with exceptional accuracy.

The tremelo is thoroughly adjustable and its block and concealed spring need only a shallow mortice (hole) in the top. A roller bridge and locking nut solve the friction problems that distort tuning in most other tremelo systems.

The bridge provides overall and individual action adjustment with convenient individual intonation adjustments. The tailpiece incorporates fine tuners for when the nut lock is used. There are two slight drawbacks to this design. The fine tuners are a little too close together for comfort and the nut lock often breaks the thinner strings because of the direct action of the allen screw on the string. These minor drawbacks do not prevent this from being an excellent tremelo system for practically any guitar.

The guitar itself is a fine example of Gibson craftsmanship. There's a flawless black finish over smoothly carved contours with contrasting white bindings on the top, back, peghead and fingerboard. The hardware is completely gold-plated, while mother-of-pearl inlays sit in the fingerboard and peghead.

The guitar is buzz free up and down the neck, getting a good variety of tones from the two double coil pickups. There are separate volume and tone controls for each pickup and the usual three-way selector switch for either or both pickups. There is a weakness with three fret bends about the 12th fret. That might not bother some players but I strongly feel that a rock and roll guitar should have the ability to bend well all over.

It's likely that some careful minor adjustments can correct this problem. It is a good demonstration of the axiom that guitars, like fruit, must be picked individually. Other than the slight adjustment problem, this is a state of the art professional guitar that should satisfy anyone's urge to own a Les Paul. Listing at $1299 and selling at considerable discounts in many parts of the country, I award this guitar a conditional **five** cases. When it is perfectly adjusted, this '83 Les Paul Custom with Vibrola may someday be a collector's piece.



With the new **Roadstar model 125, Ibanez** has once again shown that a guitar need not carry a high price to be a serious musical instrument. With a list price of $295 you get a lot of guitar for your money. The guitar has an offset double cutaway body with smoothly carved maple neck. Both feature a satin blond finish. The hardware includes high quality adjustable enclosed gear tuners sitting in a six-in-line peghead, and a tremelo bridge of the most popular six-screw pivoting removable spring variety. There are two humbucking double-coil pickups controlled by an either- or -both pickup selector switch, a phase switch and a set of master volume and tone controls. Black dot markers sit on the edge and top surface of the fingerboard, as does a pretty good set of factory adjustments.

The plastic nut is well-filed for the strings supplied. The action is average with plenty of room for adjustments in either direction.

The bridge allows adequate individual adjustment for action and intonation and holds tune as well as can be expected for this type of tremelo bridge. Extreme bar use would throw out the tuning somewhat, but many would consider this to be "Close enough for rock and roll."

The frets are smooth and polished; the guitar is virtually buzz-free. It does however, tend to cut out on three fret bends all over the fingerboard. This may be of little consequence to some players. But it is a slight drawback in a guitar of this type. As I am sure that some samples bend better than others, you would do well to try several if a good bending axe is required. I award this guitar **four** out of five cases because the Ibanez RS model 125 is a professional quality guitar at a price many beginners can afford.■

GUITAR would like to thank the Sam Ash Music Store in White Plains, N.Y. for providing us with off the shelf instruments.

Guitars are rated within their own price range.

5 — EXCELLENT
4 — VERY GOOD
3 — GOOD
2 — FAIR
1 — POOR

Send your Guitar Questions to:

GUITAR QUESTIONS

BY BARRY LIPMAN

PO Box 1490
Port Chester, New York 10573

Question: What is the best guitar polish?

Answer: The many types of so–called polishes on the market fall into three basic categories. There are *wax polishes* that are made of various waxes, usually thinned to a liquid consistency, and often applied from a spray can. These allow a buildup of dirt–impregnated wax that leaves the guitar looking a trifle dull and smeared. There are *silicone polishes* that form a layer of silicone over the surface of the finish to fill in scratches and enhance the shine. These form a tough protective overlayer that may be quite practical for car finishes, but I don't believe they are of much use on a guitar. My personal preference is for the *true polishes:* those that contain an optical-quality abrasive and leave no residue or layer behind. You use them by first cleaning and then burnishing (rubbing vigorously) until the polish dries up and flakes off (see the directions on the can for details). I recommend DuPont #7 as one of the best: it is available in many auto parts stores as well as in the automotive departments of many supermarkets. It will also do a terriffic job on your car. It should not be necessary to polish a guitar more often than once a month. A soft damp cloth will usually restore the shine if there are no waxes or silicones present. One final note: only gloss finishes in good condition should be polished. Old and checked finishes, as well as "natural" and semigloss finishes, require specific individual care.

Question: Is there anything to be gained by switching to a brass nut?

Answer: There is no good reason to switch to a brass nut. Although brass is an excellent material for many uses, when used for guitar nuts, it tends to "grab the strings" too much to allow for smooth equalization of the tension differences that occur on either side of it. This causes tuning instabilities particularly for heavy note benders and t–bar users. Stock guitar nuts are usually plastic. They will work quite well if properly filed for the string gauge. A little Chapstick can work wonders for any friction problems. Ivory and bone nuts also work very well. They require practically no lubrication, but an occasional bit of graphite (sold as a lock lubricant in most hardware stores) in the slots will help. For any friction problems in guitars that already have brass nuts, a drop of motor oil (any oil in a pinch) will greatly ease the sliding of the strings. Graphite nuts may be the best on the market, but at this time they don't have enough of a track record to be more than experimental. In general, I see little reason to switch nuts *unless* your guitar has a brass nut to begin with. ■



PLUGGING IN
with Elliot Randall

*Elliot Randall is a prominent studio guitarist based in New York. He has worked with Steely Dan, Joan Baez, Ashford and Simpson as well as on numerous commercials and movie soundtracks (**Fame** and **Blues Brothers**). He has also been a producer and recording studio owner.*

WHEN SHOPPING FOR the right guitar amplifier, there are a few important factors to keep in mind. Of course, dependability is a must. Some guitarists prefer amps with a variety of built-in sound effects. Some go for sheer power. Also, amps, like guitars, have their own distinct personalities. Like food, wine and people, they can be warm, full-bodied, dry or cold as ice.

For this month's column, I've chosen to review the Roland JC 120 Jazz Chorus Amp and the Marshall 4104 Lead Series Amp. Both of these are fine tools for the electric guitarist. However, in many ways, they are as different as night and day.

Roland JC 120

I've been using these amplifiers in about a dozen studios. Over the past few years they've become the New York studio's standard. When we do a session and there is a JC 120 and another brand of amp at the guitar station, the first guitarist to arrive will inevitably chose the 120.

The JC 120 is a very well-constructed, highly dependable amp. Its controls allow a great deal of versatility, with built-in stereo chorus, a unique vibrato, distortion and reverb. All of these can be controlled by foot switches. It has more than enough power with its 120 watts RMS. It lists for $775.



The only flaw I find is the lengthy decay of the reverb circuit. But that's the most common problem with spring reverb units. In fact, the only reason that I notice this at all is that the rest of the amp's performance is so splendid.

I find the distortion control useful. Rather than hearing the speakers break up because of an enormous amount of amplitude, the distortion is achieved before the signal reaches the speaker. This makes a really cold sound, more like the guitar sound on ***Movie of the Week*** or the Energizer commercial than Led Zeppelin. At loud levels, with the amp pushing substantial amounts of air, the distortion effect is quite convincingly mean and sharp. The stereo chorus is one of the JC 120's most outstanding features. It is far and away my personal favorite of all the available guitar chorus effects.

I rate the JC 120 "5" with unabashed enthusiasm.

Marshall 4104

When a call comes in for a date that's hard rock 'n' roll, I make sure that a Marshall will be there. The 4104 is catalogued by Marshall as one of the JCM 800 Lead Series amps. And lead it is. You want balls? It's got balls. You want screaming treble? It's got screaming treble. Truly a descendent of the great line of Marshall rock 'n' roll amplifiers, this one puts out sound that brings a tear to my eyes and a vision of Hendrix at the Fillmore East to my brain.

So let's get a little more serious, folks. The 4104 is also a well-constructed and highly dependable amp. It's only built-in special effect is its pre-amp volume/master volume controls which gives a wide range of total colors. It has 50 watts RMS and lists for $995.95.

The amp is naturally bottom heavy. Something about the relationship of the electronics and the heavy-duty 12" speakers, I think. You can roll off the bass and middle controls all



the way and still have the feeling of not being thin. For power rock this tends to be fine. But I'd love to see still more choice of coloring. It's not a particularly quiet amp. That is to say it squeals, hums and feeds back easily. The higher the volume, the noisier it gets. But the quality of the feedback is magical. Its tube ("valve") circuitry makes the warmest harmonic feedback there is. So the trade-off is simple. More noise to signal, more excitement on the raw side. When recording, the signal to noise ratio is not terribly bothersome once you've taken a few precautions. First, keep the record channel switched off till you're actually playing. Second, figure out the best position for your guitar so that it'll make the least noise. Rotating your seat or stance, you'll discover that there are two "sweet spots" (least noisy) 180° apart.

The 4104 lacks built-in effects such as reverb, chorus and vibrato, and has only one channel. But a good hot rod doesn't come with reclining seats and power windows. These effects can be purchased separately. With the preamp volume/master volume controls, you have a wide range of distortion intensities. When you crank open the preamp with the master volume fairly low, you're getting that "tubes about to crack wide open" sound.

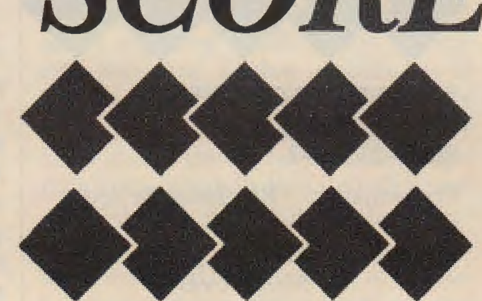
All in all, let's face it folks, nothing sounds like a Marshall except a Marshall. I rate it "4½". ■

Amps and effects are rated within their own price range.

- 5 — EXCELLENT
- 4 — VERY GOOD
- 3 — GOOD
- 2 — FAIR
- 1 — POOR

THE *VINYL SCORE*

BUZZ MORISON



SYNCHRONICITY—
The Police
A&M SP–3735
Performance: Expansive
Hot Spots: Side two
Bottom Line: Got to have it.

The first hit off **Synchronicity,** *Every Breath You Take,* might be the single of the year and serves notice that this album might just be the Police's best yet. There are no weak spots, though the trio gets a little cute here and there (they *are* cute). This guitar/bass/drums band has diversified to a remarkable degree, and that's not to say that the keyboards, horns and percussion extras dominate **Synchronicity.** It's that the Police sound, while instantly recognizable, has become quite unpredictable. Sting still leads—his insistent vocals will never change. And the ska-based rhythms remain ("O My God"), but there's much more. The music is stark and mysterious, and guitarist Andy Summers, apparently greatly influenced by his time with Robert Fripp, lurks in the shadows, filling the songs with muted pluckings, synthesized creakings and treated whooshes. Somehow, the Police seem to have grown up. The music here is simple, subtle and beautiful, and side two, while lyrically a bit depressing, offers the most soothing and caressing rock music I've heard in some time. Side one is more fragmented, serving to balance two's wistful nature. Combined they form one of the most necessary albums of the year.

PEACE OF MIND—
Iron Maiden
Capitol—ST–12274
Performance: All metal
Hot Spots: *Die with Your Boots On* and *The Trooper*
Bottom Line: A must for all Headbangers and Rivetheads.

The five cheery lads of Iron Maiden cover a lot of ground on this Lp, starting in World War II (*Where Eagles Dare*). They cruise through the time of Icarus (*Flight of Icarus*), pay a friendly visit to the Napoleonic Age (*The Trooper*), groove to the sounds of prehistoric man (*Quest for Fire*) and end up on Frank Herbert's science-fiction planet Dune (*To Tame a Land*). The phrase "No synthesizers" on the album sleeve tells you where these guys are at—in the land of metal, pure and shiny. Guitarists Adrian Smith and Dave Murray are a well-matched pair, swirling through the foggy mysticism and laboring lyrics with some cutting solos. One favors the tricky techniques of classical metal stringbashers, while the other goes for a more clean, piercing sound. Bruce Dickinson's singing is just plain hysterical (and it will make you hysterical, too). **Piece of Mind** is a grinding slab of molten rock that gallops through history and your eardrums without pause.

KEEP IT UP—
Loverboy
Columbia—QC38703
Performance: Well formulated
Hot Spots: *Hot Girls in Love* and guitar solos on *Prime of Your Life* and *Passion Pit*
Bottom Line: A must for Loverboy fans.

These Canadian wearers of leather have put together a third album that will probably outsell what's come before (over 7 million Loverboy vinyls out there now). How do they do it? Their appeal is an arena party-rock sound in songs about girls, love and fun, and they've gotten real good at it. **Keep It Up** is custom made to translate into their show. Singer Mike Reno, as always, is up front and strutting prettily. Guitarist/leader Paul Dean fits some nice solos into the equation, from melodic twists on the crunching nuke tune *Strike Zone* to some delay and feedback howling on *Prime of Your Life.* The Lp displays a real escalation in the use of Doug Johnson's keyboards, to the point of prominence on several cuts. Plus, there's the first-ever Loverboy ballad—about a break-up, of course. With their big sound, show and legion of fans, Loverboy should say **Keep It Up** all the way to the bank.

STATE OF CONFUSION—
The Kinks
Arista—AL 8–8018
Performance: Uneventful
Hot Spot: *Heart of Gold*
Bottom Line: Spend elsewhere

The Kinks are big again, but you'd be hard pressed to figure out why from **State of Confusion,** their 28th album. Confusion is right. There's the synthesized steel-drum affected *Come Dancing,* there's a bit of plodding hard rock on *Labour of Love,* the usual Ray Davies heavy-handed drama on *Cliches of the World* and some blatantly recycled riffs on *Definite Maybe* and *Don't Forget to Dance.* Davies' voice seems strained. He's always whined his way through his vignettes of British life, but here that whining irritates and glides by the melody a bit too often. His once clever pop politics seems lightweight in these volatile times. And lead guitarist, brother Dave, does little but chord. So where will this leave the Kinks? Well, if all goes as planned . . . at the top of the pops, of course.

TEXAS FLOOD—
Stevie Ray Vaughan and Double Trouble
Epic—BFE 38734

Performance: Raw and Pure
Hottest Spots: *Testify* and *Texas Flood*
Bottom Line: For all fans of blues, rock 'n' roll and hot guitar.

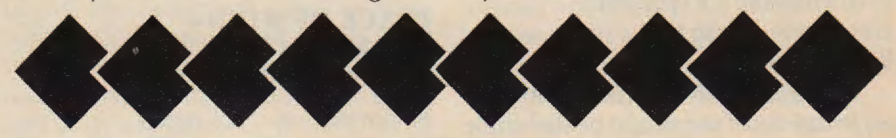
Every state has its hidden master, a guy who has played in dives and become a legend. A few years ago George Thorogood was discovered on the East Coast, playing good–time, raunchy rock 'n' roll. Now we have the unveiling of Stevie Ray Vaughan from Texas, and we can thank our lucky blues stars for **Texas Flood.** Vaughan is a great guitarist, and on this Lp he is backed only by the bass and drums of Double Trouble, allowing him maximum opportunity to flail and wail, no holds barred. With a pure guitar sound (no add–ons or gadgets) and a devil–may–care style, Vaughan spews out flawless blues and rock licks as if they were his native tongue. The slow blues of the title cut has a wrenching guitar solo in an Albert King–tinged style that is naked raw blues. On *Testify,* a speeding train rhythm guitar feature, he burns through a half dozen styles that'll send shivers down your spine. And he can sing, too, in a clear, throaty tenor inflected with his Texas roots. **Texas Flood** is a solid introduction to an impressive guitarist.



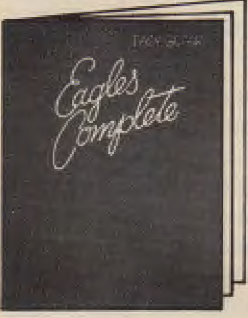
SPEAKING TONGUES—
Talking Heads
Sire—23883–1

Performance: Rhythmically seductive
Hot Spots: *Making Flippy Floppy* and *Moon Rocks*
Bottom Line: For dancers who think.

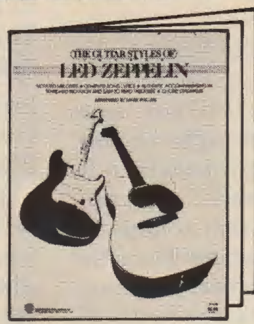
Talking Heads have come a long way from the scrawny, scratchy guitar band they once were. They're still scrawny, but their music has grown to incorporate all manner of instruments, rhythms and production techniques. From a quartet of Art students creating a gratingly intense music has emerged a high-tech dance band. What hasn't been left behind is that quirky signature guitar clanging. Each song on **Speaking Tongues** has a basic dance rhythm foundation over which miriad synth whizzes and whooshes, percussive clinks and very occasional guitar solos (supplied by guest Alex Weir) swirl about, creating a deceptive density. David Byrne's singing is still somewhat demented, and his lyrics are as cryptically paranoid as ever. But the orientation isn't angst and schizophrenia anymore, it's having a good time and dancing. The album does drag in places (those basic rhythm tracks don't always amount to much), but in all it clearly reiterates Talking Heads ability to combine New Music, Rock, Funk and Third World Musics into a smooth groove approachable by the masses.



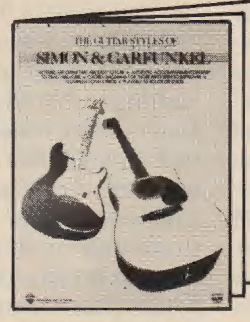
PLAY GUITAR WITH THE STARS!



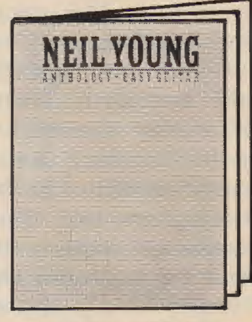
EAGLES COMPLETE—
Easy Guitar
Includes 46 great Eagles songs: THE BEST OF MY LOVE, LYIN' EYES, LIFE IN THE FAST LANE, TAKE IT EASY, PEACEFUL EASY FEELING, HOTEL CALIFORNIA, and many many more.
GF0104/$9.95 Qty. ___



THE GUITAR STYLES OF LED ZEPPELIN
The authentic guitar playing styles of Led Zeppelin's Jimmy Page! Includes 9 hits: STAIRWAY TO HEAVEN, BLACK DOG, YOUR TIME IS GONNA COME, WHOLE LOTTA LOVE, GOOD TIMES BAD TIMES and more.
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THE GUITAR STYLES OF SIMON & GARFUNKEL
The authentic guitar playing styles of Simon & Garfunkel! Includes THE SOUND OF SILENCE, CECILIA, MRS. ROBINSON, HOMEWARD BOUND, BRIDGE OVER TROUBLED WATER, THE BOXER, and more. 14 songs.
GF0214/$4.95 Qty. ___



NEIL YOUNG ANTHOLOGY—
Easy Guitar
55 of Neil's best songs: CINNAMON GIRL, HEY HEY, MY MY, LIKE A HURRICANE, SUGAR MOUNTAIN, HARVEST, ONLY LOVE CAN BREAK YOUR HEART, OHIO and many others.
GF0139/$7.95 Qty. ___

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WELCOME—
Columbia PC 32445

Carlos Santana has been through all sorts of changes over the years. The fiery Latin rock guitarist started in the late 60s in San Francisco, with **Santana,** which contains the still popular *Evil Ways.* He picked his way through a jazz period and lately he's been recording the blues with the Fabulous Thunderbirds. His career has swung up and down rather regularly and his records monitor those swings. Some are true classics (**Santana, Caravanseri, Abraxis**), while others are best forgotten (**Carlos Santana and Buddy Miles Live!, Illuminations, Festival**). For me, Santana's best guitar playing and overall musical conception can be found on two albums now available in the Midline price range.

1972's **Caravanseri** is almost completely instrumental. It's a tour de force of latin rock, featuring some excellent percussionists, some heady work from current hard rockers, organist Greg Rolie and guitarist Neal Schon (Journey), several sensuous, airy compositions and Santana's all-time best guitar solo on *Song of the Wind.* This gentle samba starts slowly and builds to peak intensity, led by Carlos' guitar for the full six minutes. It's truly breathtaking.

Santana's following album, **Welcome,** finds Carlos increasingly drawn to jazz. It includes several jazz vocalists and the guitarist's first teaming with John McLaughlin. While not as consistent as **Caravanseri**—which should stand as Santana's greatest album—**Welcome** does have several classic solos. In particular, his stunning climax on *Yours Is the Light,* the soothing guitar feature, *Welcome,* and parts of his duet with McLaughlin, *Flame Sky,* stand out. Both albums show that despite some questionable commercial diversions, Carlos Santana is basically one hell of a guitarist.

ZIG ZAG WALK—
Foghat
Bearsville—23888–1

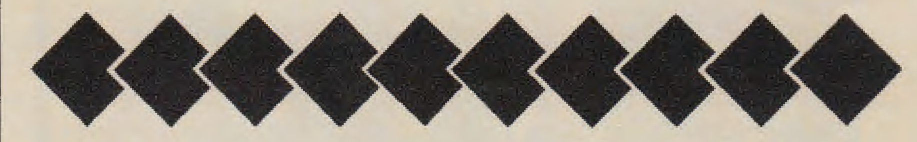
Performance: Surprisingly buoyant
Hot Spots: *Linda Lou* and *Silent Treatment*
Bottom Line: Expect roots rock and you'll get it.

Thirteen albums! There just aren't that many bands still rocking after all those years. And the surprising thing about **Zig Zag Walk** is how young and innocent Foghat sounds, as if they're still a bar band rockin' as a second job. They did this album for kicks and it shows, in some hot roots rock and rockabilly that isn't slick and greased-back like that of the baby-boom rockabilly boys of today. Guitarist/vocalist Dave Peverett is still the big fog, and five of the ten songs are his. His singing is animated and well-echoed, but the Foghatters really take off when he brandishes his axe. *Silent Treatment,* complete with shu–bop chorus, has some classic rockabilly guitar strutting; *Seven Day Weekend* offers a partying view of Utopia around a shucking guitar/harmonic duet and *Linda Lou* features some liquid blues guitar on a rollicking shuffle jerk. Paying homage to Bill Haley, Chuck Berry and Jerry Lee Lewis, **Zig Zag Walk** shows off a veteran band making new music out of old sounds—and doing it damn well.

FRIENDS—
Larry Carlton
Warner Bros.—23834–1

Performance: Clean and classy
Hot Spots: *Breaking Ground* and *Tequila*
Bottom Line: Worth it for mellow nights and parties.

You've heard his clean, arching guitar sounds on the *Hill Street Blues* theme, on Steely Dan records and on the best of defunct jazz funksters, the Crusaders. But unless you read a lot of liner notes or know your studio guitar whizzes, you probably wouldn't recognize Larry Carlton. This is his fourth album as a leader and as good a place as any to check him out more completely. Seven of eight tunes are Carlton originals, and while the guitarist doesn't have much to offer as a composer, his flawless playing and the help of friends like sax–man Michael Brecker make the album coolly successful. The first three cuts are best, with *Breaking Ground* featuring a yawning guitar midsection. *Southtown* is a piece of blue funk that glides sensually like lyricless Steely Dan might. And a romping cover of *Tequila* finds Carlton at his most inventive, peeling off a low register solo oozing with sexuality. Side two leans toward fern-bar filler with little grit but plenty of pleasant smiles.



Video:
A PERFECT DAY FOR BANANARAMA

By Bruce Pollock

I HAVE ALWAYS HAD A thing for girls in trucks. The sight of a comely lady up behind the wheel of a big rig—or even a panel truck—can turn my knees to cream cheese, my spine to jelly. I have also, for a much longer time, had an impassioned thing for the Brooklyn Bridge. Many was the lonely Saturday night I literally walked a mile across that bridge into Manhattan, then crossed the dangerous Lower East Side, to wind up at Auster's candy store, there to partake of one or several of their famous eggcreams and wait for a suitable Miss to offer to take me home, preferably in her comfy Mack truck.

Thus, when I heard that these

three crumpets from England, better known as Bananarama, were making a video about lady truckers for their single *Cruel Summer,* followup to *Shy Boy* and *Nah Nah Hey Hey Kiss Him Goodbye,* in the very shadow of the Brooklyn Bridge, I knew I had to be there. My last experience with tv tapings took place some years ago, when I was backstage at the initial demo for Don Kirshner's ***In Concert,*** starring Alice Cooper, and an all-star cast of others. It was an interminable affair, with the high point being my conversation with Chuck Berry. "Hey Chuck, how're you doin?"

"No connection," said Chuck. My day with Bananarama in the cruel summer heat of Brooklyn proved to be equally momentous.

And equally interminable. By the time I got there, at a respectable 10 a.m., they'd been on the set for three hours. Only two shots had been completed and the girls were already showing signs of wear and tear, the tension that would nearly result in a fist fight between two of them later on. The shoot was falling behind schedule. They would have to pick up the pace in order to meet the 4 p.m. deadline for their Manhattan finale, a party dance scene I was immediately offered an audition for.

"Do you dance?" the director asked.

"Oh no," I said.

"Great," said the Bananaramas. I decided I loved them.

On the set, a moldy Texaco station across from the Fulton Ferry Museum, your usual gang of vidiots scurried about. The rock-vid scene is almost a legitimate business by now; lots of freelance rock freaks envisioning making a living.

"It's the medium of the future," Sarah Bananarama states.

"We've already been of the opinion that long boring tours are a thing of the past," Bananarama Keren adds.

"More people can see you on one slot on tv than if you do a whole tour," concludes third Banana, Siobhan.

Meanwhile, the filming process, even in the video age, is long and tiresome, requiring hours of set-up time between ten second shots. Six takes to get one bouncy jaunt down a city street. Having already decided to call it quits by 6, I see my chances of a celluloid debut vanish with the waning sun. The Bananarama's, meanwhile, are boarding the truck for their third sweaty jaunt around Brooklyn with Tony, the Trucker—lucky guy. "I'm walking around like a bloody zombie," Keren moans. "My mind is switched off." Her arm was nearly broken, too, a while ago, when a playful bumping match with Sarah left her on the pavement. And Brooklyn streets are hard. But the animosity between them dissolved with the heat. Now they just want to get this done.

"It's worse than a recording session," Sarah admits.

"It was exciting at first, seeing yourself on film," says Siobhan, noting that this is their 6th production. "But it's hard work and it just gets more boring."

A fact of life in 80s rock 'n' roll. Lights! Camera! Inaction. . . .

Laura Levine



Steve Howe

Continued from page 60

to dream I could fulfill. In my own way I am a rock virtuoso. But I would like to be known in many spheres of music. Rock opens huge doors, but it also closes others. If I could get acceptance and give pleasure to other people beyond the rock world, that would be very nice.

G: What do you think is your greatest strength as a guitarist?

STEVE: I used to think I was changing guitars to find a style. Now I know that it doesn't matter which guitar I play, it sounds like me. I always imagined the sound was synonomous with a guitar and a player. I was relieved when I kept switching guitars and didn't get a different sound. I started to realize that the sound I was making was the sound I make. I can alter and update it, but it remains my sound.

G: Is the Gibson E.S. Artist still your main guitar?

STEVE: Yes, the Artist seems to carry on in that role. There are two or three tracks on the new album where I used a Les Paul. There's also one track which is totally the Roland Synthesizer guitar. I use their Strat copy. On stage I use the Artist exclusively. It's very powerful, beautiful and practical. I do everything on them because I got tired of having to look after so many guitars that only on some nights sounded right. This guitar sounds right every night. I've customized it with double scratch plates, and the Gibson pickups are very carefully positioned so the pole pieces all get the same volume. The neck is crucial to me. It's slightly wider than the 335 or 445. It's a very clear neck. There are no fret markings except for dots on the side. The most important thing to me with any electric guitar is the positioning of the neck. It has to project from the right place. For example, if you take a Gibson RD guitar and put it around your neck, the top fret is almost past your navel. I can't have the neck around my knees. I started on a Gibson 175 which has a high neck that sticks out a lot. That's what I'm used to, so that's what I need.

G: What about your acoustic guitar?

STEVE: It's a 1953 Martin OO18, which is the same guitar I've played for years. It's a dear old guitar and I don't care that it's got a piece of wood stuck in it. It's very much my acoustic sound.

G: You've been a Fender Twin fan for a long time. Does that still hold true?

STEVE: I don't use Twins anymore. I've gone back to using Fender Dual Showmans. I've got two here in the studio and two cabinets, each with two 15" speakers. They work better with the high top end of the E.S. Artist. The bass is also more pronounced, while the mid-range takes a loss. For the Asia tour I'll use Twin Reverb amps with Dual Showman cabinets. I also used Marshall and Gibson amps on both Asia albums.

G: Any plans beyond Asia?

STEVE: I'd like to make an instrumental guitar record. Realistically, I can't think of getting it out until something like mid-1984. It's just an idea I have in mind. I've got quite a long way to go before I'm ready. My development now is toward more clarity. I want my playing to have a sense of economy, efficiency and purposefulness. I'm talking about attitude and key thoughts. Clarity comes from not worrying or thinking about music. You cannot be clear if you worry about money or contracts or record company demands. I'd rather think about experimenting.

Robbie Blunt

Continued from page 83

really want to repeat ourselves and do something people might expect. So consequently it's taken a bit more time.

G: What equipment did you use in the studio?

Robbie: A Boogie amp, or even an old reverb. In fact, I dug up an old Fender Princeton which I've used. We use a lot of variation for different songs. As far as guitar, I mainly use the Stratocaster.

G: Although you enjoy playing slide, do you think it's gone out of vogue in the 80s?

Robbie: I suppose it has to a large extent, but then there's still people like Ry Cooder around. I think he's phenomenal. I first got into slide by being lucky enough to see the Allman Brothers play live when I went over to the states with Bronco. When I saw Duane Allman on stage I couldn't believe it. By the time I got back home, he was dead.

G: Which contemporary guitarists do you admire?

Robbie: Oh, if you mention one you leave so many out. I guess for me it's still mainly Cooder. Eddie Van Halen is great, a very flashy player and he's got great technique. I still like Clapton. The early Clapton stuff was brilliant.

G: How about Jimmy Page?

Robbie: Oh yeah... Jim... I mean there you are.

G: How do you feel about being compared to him?

Robbie: I was waiting for this... (laughs) ... actually there's not much I can say. I mean Jim's come from where he has and I've come from where I have. I'm bound to be compared to him, although I didn't join Led Zeppelin, I just happen to be working with the singer. Consciously I've never set out to play like Jimmy. If they'd compared me with Duane Allman that might have been more apt. But there's no way I can escape it really. And if I become too conscious of it I could end up totally freezing and being frightened to do anything.

—by Steve Gett

7 Live Covers

It's My Life (The Animals)—Bruce Springsteen
Respect (Otis Redding, Aretha Franklin)—Dexy's Midnight Runners
Travellin' Band (Creedence Clearwater Revival)—Def Leppard
Won't Get Fooled Again (The Who)—Sammy Hagar
Day Tripper (The Beatles)—Cheap Trick
I Heard It Through the Grapevine (Gladys Knight & the Pips, Marvin Gaye)—Joni Mitchell
I'm So Glad (Cream)—Van Halen

20 STIFFS OF THE 70s:
Singles that died on the charts

1. *Why Does Love Got to Be So Sad*, Derek & the Dominos #120
2. *Wild in the Streets*, Garland Jeffreys #115
3. *Wuthering Heights*, Kate Bush #108
4. *Accidents Will Happen*, Elvis Costello #101
5. *Do Ya*, the Move #93
6. *Moondance*, Van Morrison #92
7. *Up on the Roof*, Laura Nyro #92
8. *Melissa*, the Allman Brothers #86
9. *Don't Eat the Yellow Snow*, Frank Zappa #86
10. *Runnin' with the Devil*, Van Halen #84
11. *Kid Charlemagne*, Steely Dan #82
12. *Court of the Crimson King*, King Crimson #80
13. *Love Reign O'er Me*, the Who #76
14. *Carolina in My Mind*, James Taylor #67
15. *Echoes of Love*, the Doobie Brothers #66
16. *Living Loving Maid*, Led Zeppelin #65
17. *Truckin'*, the Grateful Dead #64
18. *Woman from Tokyo*, Deep Purple #60
19. *Roll with the Changes*, REO Speedwagon #58
20. *Cinnamon Girl*, Neil Young #55

DEDICATIONS

Affair of the Heart—Roxanne Pulitzer
Love's Been a Little Bit Hard on Me—Johnny Carson
Always Something There to Remind Me—Love Canal
She Blinded Me with Science—Sally Ride
Cuts Like a Knife—the Vegamatic
It's Gonna Take a Miracle—N.Y. Mets
De Do Do Do De Da Da Da—Dr. Joyce Brothers
She Works Hard for the Money—Mary Cunningham
Sunday Bloody Sunday—the NFL
I'm Still Standing—Howdy Doody

THE LISTS

10 Great Guitar Solos from Hit Singles

Dickie Betts in *Ramblin' Man*, by the Allman Brothers.
Eddie Van Halen in *Beat It*, by Michael Jackson.
Elliot Randall in *Reelin' in the Years*, by Steely Dan.
Steve Lukather in *Breakdown Dead Ahead*, by Boz Scaggs.
Amos Garrett in *Midnight at the Oasis*, by Maria Muldaur.
Joe Perry on *Walk This Way*, by Aerosmith.
Neil Geraldo on *Hit Me with Your Best Shot*, by Pat Benatar.
Jeff Baxter on *Bad Girls*, by Donna Summer.
Eric Clapton on *After Midnight*.
Jay Graydon on *Peg*, by Steely Dan.

Gary Moore's 5 Indispensable Guitar Albums

John Mayall's Bluesbreakers, with Eric Clapton
Fleetwood Mac, by Fleetwood Mac, with Peter Green
Blow by Blow, by Jeff Beck
Are You Experienced, by Jimi Hendrix
Caravanseri, by Santana

COMING NEXT MONTH!

Dave Plastik

WITH WORDS

Def Leppard
Z. Z. Top
The History of Led Zeppelin, Part Two

AND MUSIC

PHOTOGRAPH/**Def Leppard**
GIMME ALL YOUR LOVIN'/**Z. Z. Top**
THE SALT IN MY TEARS/**Martin Briley**
ROCK 'N' ROLL HOOCHIE KOO/**Rick Derringer**

Ross Halfin

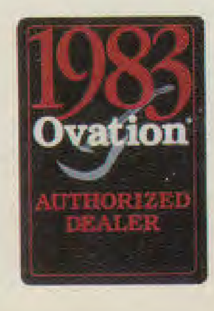


Ovation's Vice President Bill Kaman and Nancy Wilson of the rock group HEART try out the first 1983 Ovation Collectors' Series Roundbacks. Nancy regularly performs with her 1982 and 1983 Collectors' Series guitars.

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